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3. The music must be adapted to performance by a choir of from 3,000 to 5,000 voices, and no work must occupy more than ten minutes in performance.
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7. The composer must supply a Full Orchestral Score as well as a Pianoforte Arrangement of the Orchestral Score.
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WEDNESDAY EVENING.—

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And MISCELLANEOUS.

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WEDNESDAY.

MORNING.—"Elijah" (Mendelssohn).

EVENING.—"Faust" Overture (Wagner); Cantata, "Ballad of the
Doom of Oleg" (Rimsky-Korsakoff); Concerto in E flat (Liszt);
Overture: Phantasy "Prometheus," New (Edgar L. Bainton);
"Tod und Verklärung" (Richard Strauss); "Triumphlied"
(Brahms).

THURSDAY.

MORNING.—Oratorio, "The Kingdom" (Elgar); Symphony in
A flat (Elgar).

EVENING.—Overture, "Manfred" (Schumann); Poem for Chorus
and Orchestra, New, "The Invincible Armada" (Rutland
Boughton); Serenade, "Eine kleine Nachtmusik" (Mozart);
Song-Cycle, "Sea Pictures" (Elgar); Tone-Poem, New,
"Salome" (H. Hadley); Symphony No. 4 (Tchaikovsky).

FRIDAY.

MORNING.—Oratorio, "The Return of Tobias" (Haydn); Concerto
for Piano, Orchestra and Male Chorus, New (Busoni).

EVENING.—Symphony in G minor, New (A. von Ahn Carse);
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July 14, 1909.

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SOUTHWELL MINSTER.

Eight hundred years have sped their flight along the pathway of time since Thomas II. was consecrated Archbishop of York in St. Paul's Cathedral. To him we owe the conception of Southwell Minster, one of those poems in stone which are the glory of our fair land of England. The actual foundation of this mother-church of the modern diocese of Southwell is lost in antiquity. That before the Conquest a church, perhaps a wooden building, stood on the site of the present edifice is

our other churches. And this ye ought to do the more willingly, that we release you from the need of visiting each year, the church [minster] of York, as all our other parishioners do, but (instead you shall visit) the church of Southwell, and there have the same pardon that you have at York.*

This letter, written in the earliest years of the 12th century, gives the *raison d'être* for the erection of the present minster, with which the name of Thomas II., Archbishop of York, is so worthily and inseparably associated.

At the Reformation, the 'perfect bodie corporate' of Southwell—a community of secular canons—surrendered to the commissioners of Henry VIII. This was in the year 1540; but the building, one of the largest and richest of the collegiate churches in England, was happily saved from destruction and not allowed to decay. Under the great seal of Queen Elizabeth new statutes were made in 1585



SOUTHWELL MINSTER FROM THE SOUTH EAST, SHOWING THE RUINS OF THE ARCHBISHOP'S PALACE.

(Photograph by Mr. A. J. Loughton, Southwell.)

more than probable. Certain it is that a collegiate church has existed there from the time of King Edgar, in the 10th century, to that of Queen Victoria. In the *Liber Albus*, or White Book, the oldest existing record of the Minster, is a copy of a letter addressed by Archbishop Thomas II. to the people (parishioners) of the Nottinghamshire portion of his diocese which, in its translated form, reads:

Thomas, by the grace of God, to all his parishioners of Nottinghamshire, greeting, in the blessing of the Lord, we pray you as most beloved sons, that in remission of your sins, you will help by the blessing of your alms, towards the building of the church of St. Mary of Southwell. And whosoever in the least degree shall give the smallest assistance, shall be to the end of time, a participator in all the prayers and blessings which shall be done in that and all

and remained in force for nearly 300 years. One of these statutes required the appointment of a *magister choristarum* or *rector chori*, one of whose duties was to act as organist, an office which continues to this day. The old chapter, which had lasted from before the days of the Conquest, was abolished in 1841, when all the revenues went to the Ecclesiastical Commissioners; and it was not until forty-three years later that the old collegiate church attained cathedral rank in 1884, upon the creation of the new diocese of Southwell, Dr. George Ridding, formerly head-master of Winchester College, being the first bishop.

* From an interesting and instructive brochure entitled: *The Life of Thomas II., Archbishop of York, and his connection with Southwell Minster*. By the Rev. W. E. Hodgson, assistant-curate of Southwell Minster. With four illustrations. Nottingham: Henry B. Saxton. 1909. One shilling net.

Although called the cathedral of the diocese, Southwell has no dean in the ordinary acceptance of the term, nor a college of canons, as in other cathedrals. The Rector of Southwell exercises in his own person the full authority which at other cathedrals belongs to the corporate body of Dean and Chapter. But although the Minster has for centuries been the parish church of Southwell—now ably ministered unto by the rector (the Ven. Archdeacon J. G. Richardson) and two curates—full cathedral services have always been maintained twice daily. And it is well to remember that these choral services were not constituted when Southwell became a cathedral, but are the continuation of the choral services of the old collegiate church which must have been started well nigh 1000 years ago. Thus, regardless of wars and rumours of wars, and despite the political and social changes which have swept across these islands for 800 years, here, in this quiet, out-of-the-way little town of



THE SOUTH DOOR.

(Photograph by Mr. A. J. Loughton, Southwell.)

Nottinghamshire, the strain of praise has been uplifted day by day from generation to generation.

What shall be said of the beautiful building? Can mere words adequately describe its form and comeliness? One has only to behold the Norman nave and transepts in order to realise their majestic strength and solidity; or to lift up one's eyes in the Early English choir to gaze upon a thing of pure beauty:

They dreamt not of a perishable home
Who thus could build.

Viewed from the exterior, opinions may differ as to the effect of the spires restored to the western towers in 1880; but no one will question the beauty of the three ancient doorways—the noble north porch, 19 feet wide, and the elaborate zig-zag

ornamentation of the west and south doors. Most picturesque are the half-restored ruins, on the south side of the church, of the palace of former Archbishops of York. In plan a quadrangle with battlemented walls and round turrets at intervals for defence, the noble building was described in the 16th century as 'a goodelie Mansion House of the Bishoppe builded of timber and stone, and the roof of stone, adjoynenge to the Collegiat Church there wiche House is well and sufficientlie repayed.' Here, after his fall, Cardinal Wolsey stayed when he passed the summer of 1530 at Southwell. He sang high mass on Corpus Christi Day of that year, and a few months afterwards, on November 30, the once powerful prelate drew his last breath at Leicester Abbey. At the east end of the church is the Vicars' Court, so suggestive of old world peace, a group of red-brick 18th century houses, one of which is the official residence of the organist.

Upon entering the nave the visitor cannot fail to be impressed with the grandeur of the Norman architecture. The massive pillars, the stately arches of the first and second (triforium) stages, and the magnificent four great arches of the central tower, not only perfectly harmonize, but in their combined solidity create upon the beholder a feeling of reverence mingled with awe. The nave, consisting of eight bays, is in length 185 feet, in width 72 feet; the pillars are 9 feet in height and 4½ feet in thickness. In 1711 the fifteenth century roof was destroyed by fire, and was replaced by a flat ceiling which, in 1875, was superseded by the present barrel-shaped roof. For the remaining features of this Norman nave and transepts the reader is referred to the accompanying photographs. Mention must, however, be made of a curious piece of sculpture over the door in the north transept leading to the belfry. Three feet in length and about half as much in width, it forms a tympanum. In the centre is an angel subduing a figure on the right resembling an impossible bird; on the left is a headless man subduing what appears to be a lion or a leopard with a smaller animal represented above, its forefeet resting on the larger one's head. What do these ancient cut figures symbolize? Three answers to this question have been given: (1) 'Under the protection of the lamb, Daniel was able to overcome the lion, and Michael the devil'; (2) David rescuing the lamb from the lion; and (3) 'Thou shalt tread upon the lion and adder; the young lion and the dragon shalt thou trample under feet.' This block of stone is perhaps the oldest part of the minster. It must have served as a tympanum in the earlier building of the time of the Confessor; when the present transept doorway was built an ingenious workman found that the stone would, with a little alteration, just fit into the space required, so he just cut off the man's head and the thing was done!

The choir-screen is the most beautiful in England. Erected c. 1345, it is the last of the old work in the minster, and thus fitly sets its seal upon all that preceded so lovely a conception.

Both sides of the screen are enriched with a profuse elaboration of ornament. On the nave side are three canopied arches, and the side walls are richly canopied with flowing tracery. The eastern (choir) side is remarkable for the large number of carved heads—angels, ecclesiastics, and others with military head-dresses, all bearing life-like expressions. There are three stalls on each side, that on the immediate right entering the choir was occupied by Cardinal Wolsey in 1530 on the occasion already referred to. Over the screen is the organ. Does the instrument add to the beauty of the sub-structure on which it rests? Any other answer than a negative one would be wide of the truth. Although the old Renaissance case was entirely worm-eaten when the present organ was erected in 1892, it is a thousand pities that the group of dwarf cases—having the effect of revolving bookcases—should have been admitted, instead of a case designed something like the old one shown in the photograph on p. 508. It will be the bounden duty of some future benefactor of Southwell Minster to remedy this blot on so fair a building.

The choir is the work of Archbishop Walter de Grey (1216-1256). It replaced the original Norman choir, and is a perfect specimen of Early English architecture. As de Grey considered the Norman choir too small, he issued (in 1233) an indulgence for thirty days for the completion

of the choir which stands to this day, internally at least, almost exactly as he left it, and as a fitting commemoration of his archiepiscopal reign. While the building of the new choir, starting from the east end, was in progress, the Norman choir remained. On removing the latter, and building eastwards from the crossing, it was found that the two sections of the new part did not exactly join on the north side, with the result that there is a curious break in the string course. Another curiosity, at present unexplained, is that one of the arches on the south side is lower than the rest, in

that its apex does not reach the string course. In order to fill up the gap thus created, a piece of sculpture has been inserted consisting of beautiful foliage, which a former historian of the minster declared to be the Prince of Wales's feathers!

An interesting feature of the choir is that the triforium and clerestory are combined in one stage, a combination unique in an English cathedral.

The dimensions of the choir are as follows: length, 128 feet; breadth, with aisles, 73 feet; breadth, with both transeptal chapels, 108 feet; the total length of the building, both nave and choir, is 318 feet. The glass in the eastern window is both ancient and modern. The four lower windows are filled with Cinque cento glass paintings of the French school, c. 1600. It found its way to Southwell in a curious manner. A Mr. Henry Gally Knight, M.P. for South Notts, was visiting Paris after the peace of 1814 when he found this glass in a neglected heap in a corner of a shop. The shop-keeper told him that it came from the chapel of the Temple prison. Be that as it may, Mr. Knight bought the glass and presented it to Southwell Minster in 1818. The subjects are (1) the Baptism of Christ, (2) the Raising of Lazarus, (3) the Triumphal Entry, and (4) the Mocking in the Pretorium.

The four upper lights are by Messrs. Clayton & Bell. A supremely beautiful feature of the chancel is the sedilia, added in the fourteenth century. Richly

carved, the arches with double foliations, crockets and finials, and with figures in the spandrels, this sedilia has five seats—the usual number being three—for the celebrant, deacon, and sub-deacon. Here again Southwell is unique, so far as regards English cathedrals.

The lectern is a finely-worked brazen eagle, its expanded wings measuring two feet nine inches across, and bearing the inscription

Orate pro ana Radulphi Savage, et pro anabus
Omni Fidelium Defunctorum.



CARVING ABOVE STALL, NOW CALLED 'ALTO PECCO,' IN THE CHAPTER HOUSE.

(Photograph by Mr. A. J. Loughton, Southwell.)

This lectern has an interesting and curious history. Formerly the property of the neighbouring abbey of Newstead, at the dissolution of that community the monks hid some documents inside the body of the eagle, and then threw it into the lake to hide it from the commissioners of Henry VIII. The drowned eagle was fished up towards the end of the 18th century, and passed into the hands of Lord Byron, whose seat was at Newstead Abbey. This Lord Byron, the poet's predecessor in the title, got into great trouble through a duel in which he killed his opponent. From him the lectern was purchased by Sir Richard Kaye, subsequently dean of Lincoln, who presented it to Southwell Minster.

By the kind and special permission of the Duke of Portland we are enabled for the first time to publish the following letter written by Sir Richard Kaye to the third Duke of Portland concerning the once submerged lectern. The letter reads thus :

Kirkby
Dec 12 1775

MY DEAR LORD

The Extent of my woods does not equal that of my water, however I have sent Your Grace the firstfruits, a Brace of Cocks ; & it is no Robbery of myself, for I have many days dined upon a Snipe alone, but hope now to reach Town on Thursday sennight & feed more largely.

I have bought Lord Byron's strong Beer for my Parish, & his brass eagle for Southwell, as very good Bargains. He is dismantling the whole. I have also got his Orange & Lemon Trees, and an Élève of Speechleys I shall send for today to be my Gardener, as he recommends him strongly. The Messages are very civil between the Buyer & the Seller, tho we never met in our Lives.

Y^r Graces ever
R^D KAYE.

For some reason or other the lectern did not reach Southwell Minster until thirty years later, as, in the Chapter Decree Book, under date April, 1805, the thanks of the Chapter are accorded to Sir Richard for his gift, with a note that they will send for the eagle 'as soon as possible.'

The glory of Southwell is its chapter-house—a dream of perfect loveliness. Words cannot describe this unique and chaste specimen of Decorated work. The late Mr. G. E. Street, R.A., said of it : 'What either Cologne Cathedral or Ratisbon or Weissen Kirche is to Germany, Amiens Cathedral or the Sainte Chapelle to France, the Scapigliato in Verona to Italy, are the choir of Westminster and the chapter-house at Southwell to England.' And Mr. A. F. Leach, the indefatigable historian of the minster, says : 'In design and execution alike, in its general proportions and its minutest detail, it is impossible to conceive

anything more beautiful. It is the most perfect work of the most perfect style of Gothic architecture.'*

The doorway, of five orders, to the chapter-house (see the photograph on p. 509), is of exquisite design and delicacy. No less fairylike is the graceful building itself. Octagonal in shape, it shares with York the distinction of lacking the central pillar which supports the vaulting of the roof. The carving of the doorway, the canopies of the stalls, and the capitals of the pillars are of the finest and most delicate workmanship and of unsurpassed wealth and luxuriance. Right up to the roof can the fancy of the artist—and there were artists in those days—be traced. And then to think of the variety of subjects so deftly cut out of the solid blocks of stone! In foliage and flowers alone we find bryony and ivy, the vine leaf, the fig leaf, and the hop, the white thorn and the rose, the oak and the maple. Human heads are also carved there (see the photograph on p. 503), and animals and birds of various kinds, including lizards and boars. It has been well said † : 'No two capitals or bosses or spandrels can be found alike, no wearisome repetition of beautiful parts tires the eye, but everywhere we meet, in ever-changing and ever-charming variety, with some fresh object of interest and admiration. A man reclines beneath a tree, puffing lustily away at a horn, or a goat is gnawing the leaves, or a bird pecking the berries, or a pair of pigs are grunting up the acorns, or a brace of hounds just grabbing a hare. It is not too much to say that it is the work of no mere chiseller of stone, but of a consummate artist, than whom it may be doubted whether any sculptor, of any age or country, ever produced anything more life-like and exquisitely graceful.' High praise indeed, but fully merited.

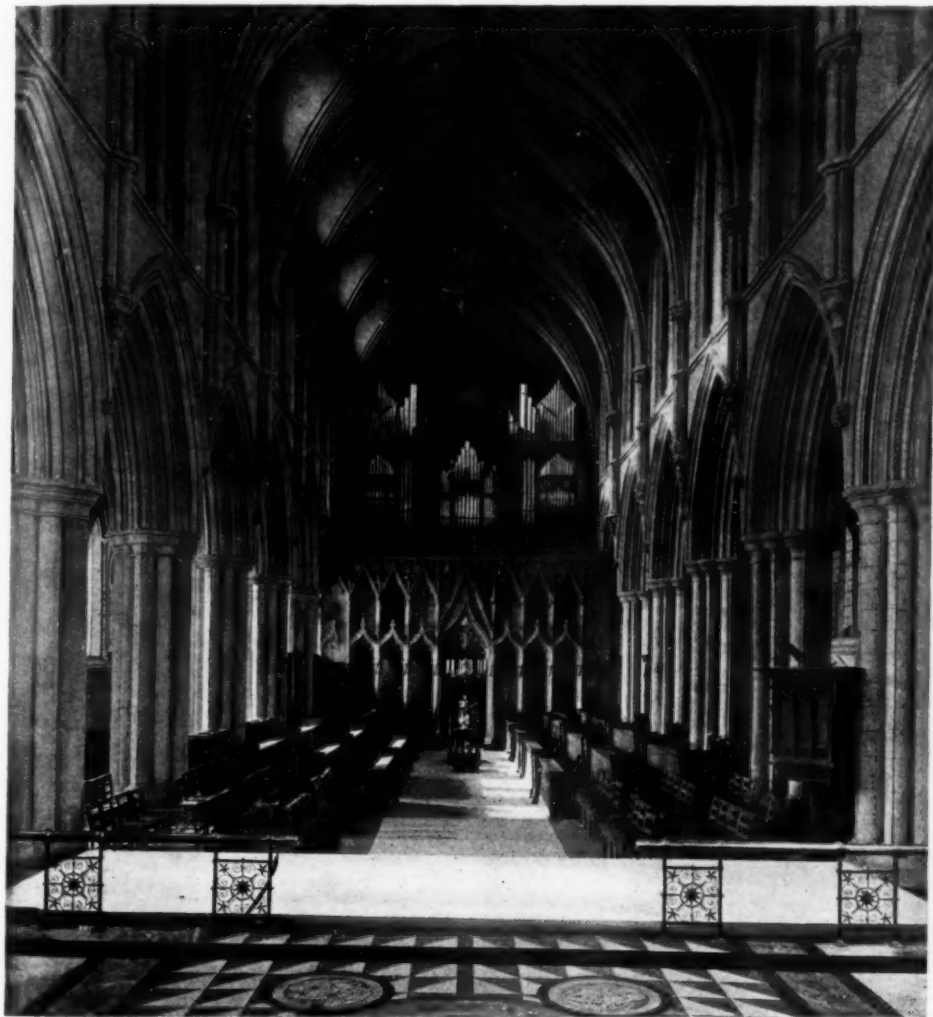
No article on Southwell Minster would be complete without reference to the Grammar School. As part of the ancient foundation of the collegiate church of Southwell, it probably was founded by an Archbishop of York before the Norman Conquest ; thus it claims to be one of the oldest schools in the kingdom. In pre-Reformation times the master of Southwell grammar school was always a vicar-choral or chantry priest at a stipend of £2 a year, as was presumably the master of the song school, whose pay from the Chapter was only £1 a year. That music, as at Newark, formed an important part of the curriculum of the school, is proved by a document, dated 1546, which refers to 'the relyvinge of porre scolers thither resortinge for their erudycion, either in grammer, or songe.' When the collegiate foundation was surrendered to the Crown in 1540, the inhabitants of Southwell, recognising the importance of a boarding school in the town, petitioned King Henry VIII. that it might continue, a request which was granted. A similar surrender and re-founding took place in the reign of King Edward VI., who assigned an annual

* *Visitations and Memorials of Southwell Minster*. Edited by Arthur Francis Leach. The Camden Society, 1891.

† Illustrations of the Collegiate Church of Southwell . . . with an architectural description by the Rev. J. F. Dimock, M.A., Minor Canon. 1853.

sum for the maintenance of the school, which from that time was managed by the Chapter of the Collegiate Church until that body was dissolved in 1841. In 1902 the school was re-constituted under a scheme of the Board of Education, and the present governing body, of which the Bishop of Southwell is elected chairman, was appointed. For twenty years, 1877-97, the headmaster of the school was Mr. John Wright, to whom succeeded his son, the

of eight stops on the Great, five on the Choir, and four on the Swell; the compass was, of course, to G, and there were no pedal pipes. After having been partially destroyed by fire, the organ was repaired and completed by Snetzler in January, 1766. The following extracts from the Chapter Decree Books, relating to the organ, have kindly been made by the Rev. W. E. Hodgson specially for this article:



THE CHOIR, LOOKING WEST.

(*Photograph by Mr. A. J. Loughton, Southwell.*)

Rev. J. S. Wright, M.A., under whose régime the school continues to flourish.

We must now turn to matters more strictly musical in connection with this glorious old minster. First in regard to the organs. The earliest recorded instrument was built by Father Smith. It consisted

1762. 22 July. Decreed that Mr. Snetzler be wrote to about the organ, and that Dr. Caryl the next Residentiary be desired to make an agreement for repairing the same.

1765. Oct. 24. Decreed that Mr. Snetzler be paid for repairing the organ two hundred and forty six pounds.

1766. Jan. 23. Decreed that Mr. Snetzler be paid £245 as before Decreed for repairing the Organ out of the money arising by sale of the wood at West Ravendale, and out of the Rota Fines and also the further sum of twenty seven pounds eight shillings for the New Sound board and painting the Organ out of the said Rota Fines.

1787. Oct. 15. Decreed that Mr. Carleton be paid 15 Guineas for repairing cleaning and tuning the Organ, and that he be paid 4 Guineas a year for keeping it in repair for the future out of moneys arising by the sale of wood at Warsop.



THE SOUTH TRANSEPT.

(Photograph by Mr. A. J. Loughton, Southwell)

1804. Oct. 31. Decreed that Mr. England the Organ Builder be employed to clean and repair the Organ, and to remove the Choir Organ in the manner proposed by his letter produced by the Residentiary at this Chapter.

1819. 22 July. Decreed that the Residentiary for the time being be authorized to employ Mr. Buckingham to tune the Organ whenever necessary, provided the Expenses be not incurred oftener than once a year.

In 1892 an entirely new four-manual organ was built by Messrs. Bishop & Son, of which the following is the specification :

GREAT ORGAN (13 stops).			
	Feet.		Feet.
Double diapason ..	16	Twelfth ..	2½
Large open diapason ..	8	Fifteenth ..	2
Small open diapason ..	8	Mixture, 4 ranks ..	—
Stopped diapason ..	8	Double trumpet ..	16
Clara-bella ..	8	Trumpet ..	8
Principal ..	4	Clarion ..	4
Harmonic flute ..	4		
SWELL ORGAN (15 stops).			
Double open diapason ..	16	Mixture 4 ranks ..	—
Open diapason ..	8	Contra fagotto ..	16
Stopped diapason ..	8	Oboe ..	8
Viola ..	8	Cornopean ..	8
Vox angelica ..	8	Trumpet ..	8
Vox celestes ..	8	Clarion ..	4
Principal ..	4	Vox humana ..	8
Flautina ..	8	Tremulant.	
CHOIR ORGAN (9 stops).			
Lieblich bourdon ..	16	Principal ..	4
Open diapason ..	8	Flauto traverso ..	4
Stopped diapason ..	8	Piccolo ..	8
Viol di gamba ..	8	Clarinet ..	8
Dulciana ..	8		
SOLO ORGAN (4 stops).			
Harmonic flute ..	8	Orchestral oboe ..	8
Concert flute ..	4	Tuba ..	8
PEDAL ORGAN (13 stops).			
Double open diapason ..	32	Violone ..	8
Contra bourdon ..	32	Flute ..	8
Open diapason ..	16	Fifteenth ..	4
Bourdon ..	16	Bombarda ..	16
Violone ..	16	Trumpet ..	8
Quint ..	10½	Clarion ..	4
Principal ..	8		
COUPLERS (10).			
Great to pedal.		Choir to great.	
Swell to pedal.		Solo to great.	
Choir to pedal.		Swell to choir.	
Solo to pedal.		Solo to swell.	
Swell to great.		Swell octave.	

ACCESSORIES.

Four pneumatic combination pistons to Great organ.
Four pneumatic combination pistons to Swell organ.
Three pneumatic combination pistons to Choir organ.
Four pedals acting upon Couplers.
Three composition pedals acting upon Pedal organ.
One pedal for full organ.
One pedal great to pedal.
One pedal swell to pedal.
One pedal swell to great.
One pedal solo to great.

The known musical history of the minster covers a period of nearly 700 years. In the 'Acts of Convocation of all the brethren and canons of Southwell,' A.D. 1248, the clerks were 'to look over their parts beforehand,' and to 'sing without notes.' In the statutes of Archbishop Thomas de Corbridge, A.D. 1302, the precentor is specially mentioned in these words: 'Let all books, at least those with the music, be well examined by the precentor or his deputy that they may not be contradictory with one another, or discordant.' An old paper, preserved in the minster library, gives the answers of Richard Williams, one of the Prebendaries, to the questions of the Archbishop of York in his ordinary and diocesan visitation on September 8, 1635. Here are two of the answers:

To the sixth I answer we have all things for singing and saying divine service and sacraments saving a paire of good organs which I wish your Grace would be pleased to contribute something towards and divers other gentlemen would be ready to follow in so good a worke.

To the tenth article I answer that ye number of Vicars Chorall are but 3, and of clerkes who are laymen one [is] Mr of the Choristers, one organist, and 6 Choristers who for the most parte are very diligent: the Mr of the Choristers excepted, who is very negligent in the Quire and also of his boys and never corrects them, but in the Quire and in other

places of the Church in divine service to the great disturbance of all that are present, and out of the poore boyes stipends deducts one pound yearly besides the church allowance and besides all this he is a great lyer, as yo^{re} lordship knowes if you please to remember him: and for the stipends they are very well payed, as soone as he has made a boy fitt for the Quire he sells him to some gentleman and soe by this meanes the Quire is unfurnished.

At the Reformation the staff consisted of forty-seven persons including 'xvj Vicars Choriall' and 'vj Choristars, dailye there to mayntayn Gods service, withe other godlye causes and consideracyons.' As to the manner in which the 'Vicars Choriall,' all of them fully ordained priests, discharged their duties in those 'good old times,' the pages of Mr. Leach's book bear ample

The following entries from the Chapter Decree Books throw an interesting light on the choral service at Southwell nearly two hundred years ago:

January 24th, 1716.

Because this appears to be the meaning of our statutes and many of our Orders and decrees, the practice of the Church of York and of other churches Collegiate as well as Cathedral (as it is well known to have been the practice of this church some years ago) and because this tends (in its own nature) to ye glory of God and the honour and bettr Govern^t of this church: We also decree that Our present Vicars Choral (as thr voices and skill in Musick will severally admit) do from henceforth, for the perfection of ye Choir, in two months time, sing thr Parts in Verse—as well as full—Anthems, just as the singing-men doe, upon pain of ye diminution of thr salary, in proportion to their neglects.



THE NAVE, LOOKING EAST.

(Photograph by Mr. A. J. Loughton, Southwell.)

testimony. Here is a specimen entry, under date A.D. 1506-7: 'Dominus Thomas sings the prick-song very unwillingly, and sometimes sits reading in his stall instead of singing: promises amendment.' The 'vj Choristars' had their common lands, of the value of £2 7s. 6d.; and at the Reformation they were said to receive 13s. 4d. out of the common fund, and 'no more wages to find them meat and drink, than is before sett upon their heds.' The difference in the value of money then as compared with that of our own time, no less than the vagaries of spelling, must be taken into account in reading these old-world extracts.

And we further Decree that whosoever shall henceforth appear as Candidate for any Vicar-Choral's place, or any other place void in ye Choir, he shall be tried (as to his skill in Musick) in singing from part (at least) of 2 or 3 of our Services and Anthems before the Chapter in ye Chapter house and not be admitted till he give sufficient satisfaction as to his skill in Church Musick. In wh trial (at the Discretion of ye Chapter) the Rector Chori and also one or two of ye Vicars Choral together with one singing-man (the best skilled in musick) may advise and assist. We prefer this method of trial before that of August 20, 1691 because we may [better] judge of the voice [when] single and without ye Organ, as we but this day experienced in the Probation of a Chorister.

On October 23, 1783, the Chapter decreed that 'the Doggwhipper have a new coat as usual'; but a more serious matter occupied their attention on the following day when they decreed 'that the chanting of the service be performed in a Monotony, and that Mr. Spofforth copy the Responses from Dr. Boyce's collection in the Book of Services.' From this we may infer that up to that time the service was read, not intoned, or 'in a monotony.' It was decreed on April 21, 1785, 'that the Choristers appear in surplices instead of gowns on the week days as well as Sundays.'

Coming to later times, a Southwell chorister, Samuel Spofforth, became organist of Peterbrough Cathedral at the age of nineteen, and he afterwards

distinct, till it seemed to ripple along the walls [of the cathedrals] like the summer waves of a river.'

Reference must be made to the inspiring services of united parochial choirs that have been held in the minster during the past fifty years. In this connection the following extracts from this journal of fifty-one years ago speak for themselves:

SOUTHWELL.—A meeting of Parochial Church Choirs will be held at the Collegiate Church, Southwell, for morning and evening services, on Wednesday, April 28; when a sermon will be preached, in the morning, by the Bishop of Lincoln. Clergy and members of choirs invited to promote or take part in these services are invited to communicate with the Rev. J. Murray Wilkins, the rector.—*Musical Times*, March, 1858.

SOUTHWELL.—The meeting of the parochial choirs of the diocese took place at the Collegiate Church of Southwell, on Wednesday, the 28th of April. The Rev. Mr. Wilkins, the promoter of this movement, may fairly congratulate himself on having originated a new epoch in the cultivation of church music, and is entitled to great praise for the pains he has bestowed, and the practical ability he has brought to bear, upon this important subject. On this occasion, the aggregate number of the chorus assembled was 300. The attendance of clergy was very large, there having been above 70 present in surplices, who all met at the Chapter-House, and proceeded, with a portion of the choir, to the door of the church, to meet the Bishop. The service was intoned by the Rev. J. M. Wilkins. The chants were principally Gregorian, and sung in unison; and the effect was remarkably fine. The collection amounted to about £75. The gathering was altogether successful.—*Musical Times*, June, 1858.

Before referring to some of the organists of Southwell, a few words may be said about the bells of the minster. Probably nothing remains of the first pair, the gift of Archbishop Cynesige before the Conquest, if indeed they were ever hung. An inscription on the interior of the central tower reads: 'Thomas Wymondesold, of Lambeth, in the county of Surry, Esquire, gave unto this church a set of chimes and 20 shillings per annum ever toward the keeping of them. 1693.' Wymondesold's gift perished in the fire of 1711. Ten years later, Ruddall, of Gloucester, cast a new peal bearing the following inscriptions:

- 1st. Abraham Ruddall of Gloucester cast us all in 1721.
- 2nd. Peace and good neighbourhood.
- 3rd. Prosperity to this Town.
- 4th. Prosperity to our Benefactors.
- 5th. From Lightning and Tempest, Good Lord deliver us.
- 6th. Prosperity to this Chapter.
- 7th. Prosperity to the Church of England.
- 8th. I to the Church the Living call, and to the Grave do summon all.

The 2nd, 4th and 5th bells have since been re-cast and the inscriptions altered.

The first recorded organist of Southwell Minster was the Rev. George Vincent, a vicar-choral, whose name frequently appears in the 'Visitations' during the opening years of the 16th century. 'Irregular at duty'; 'Sleeps when he ought to be at matins, and when he does come, frequents the



THE OLD ORGAN-CASE.

(Photograph by Mr. A. J. Loughton, Southwell.)

held a similar post at Lichfield Cathedral for the long period of fifty-seven years, 1807 to 1864. Dr. John Spray, the celebrated tenor of the Dublin Cathedrals, was also a chorister, as well as a native of Southwell. 'Not only for volume and beauty of voice, but for the exquisitely beautiful utterance of the words, Dr. Spray was unrivalled,' recorded the late Sir Robert Stewart; and the Rev. Sinclair Brooke, in his 'Recollections of the Irish Church,' referring to Spray's voice, said: 'How he would send it forth with its rich swells, and every note clear and

nave
the o
charg
again
he alv
Pas
Willia
organ
anthe
Bump
comp

its way
organi
are bu
The r
also h
appare
succee
is thu
Chapt

nave more than the choir; Often absent, so that the organ is not played—these are some of the charges, not by any means the worst, brought against the Rev. Mr. Vincent, in answer to which he always 'promises amendment.'

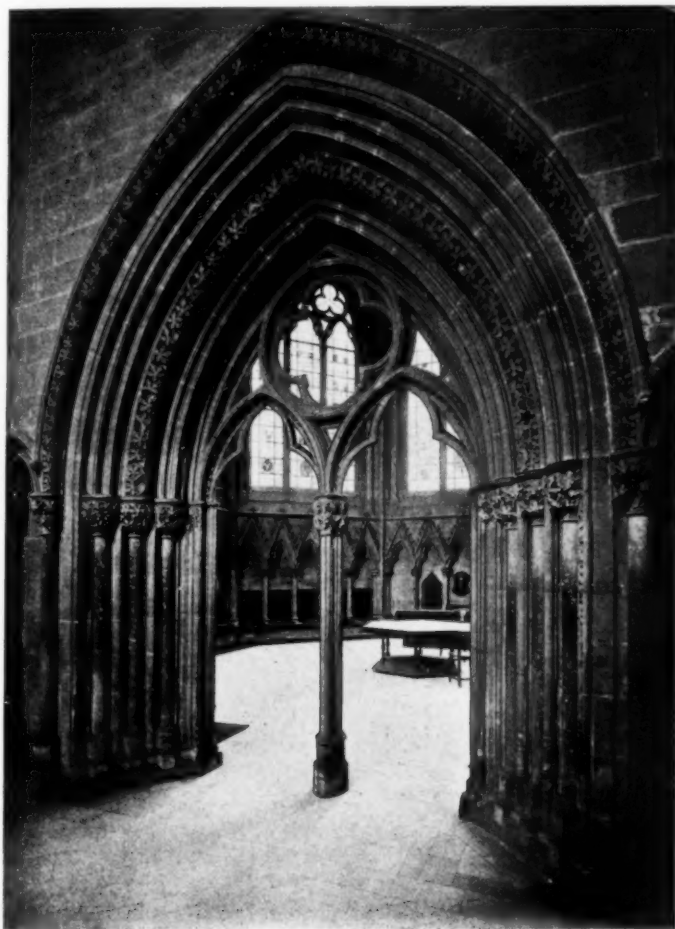
Passing on to the 18th century we find William Popely (died 1718) holding the office of organist. To his credit can be placed three anthems (MS.) in the collection of Mr. John S. Bumpus. To Popely succeeded William Lee, the composer of a single chant (in G) which has found

Decreed that Mr. Edmund Ayrton be chosen organist and Rector Chori of this Church in the place of Mr. Wise, he having taken the oath in that case required, and that he receive the usual Salaries for the same and also the salary allowed by the Chapter. Providing he get all the services and anthems usually sung in this church before this time twelve months.

Decreed that Mr. Ayrton be chosen Auditor in place of Mr. Wise.

Decreed that Mr. Ayrton be chosen singingman in place of Mr. Wise.

Decreed that the vicar who reads prayers be Desired to appoint the services and anthems.



THE GLORY OF SOUTHWELL: THE DOORWAY OF THE CHAPTER HOUSE.

(Photograph by Mr. A. J. Loughton, Southwell.)

its way into almost all collections. Both William Lee, organist from 1718 to 1754, and his predecessor are buried in the south transept of the minster. The next chief-musician was Samuel Wise, who also held the office of auditor. To Wise, who apparently was organist for a very short time, succeeded Edmund Ayrton. His appointment is thus recorded, with another matter, in the Chapter Decree Books under date October 23, 1755:

On April 22, 1756, Ayrton had leave to go to London 'for three months' further instruction by Mr. Nares the organist.' After having been organist for ten years—1754-1764—he became a gentleman of the Chapel Royal, a vicar choral of St. Paul's Cathedral, a lay vicar of Westminster Abbey, and Master of the children of the Chapel Royal. On July 29, 1784, at the Thanksgiving Service held at St. Paul's Cathedral

for the close of the American Revolution, Ayrton's doctor's degree exercise, 'Begin unto my God with timbrels,' was sung as the anthem.

The bearer of a well-known name in music, Thomas Spofforth, succeeded Ayrton as organist at



THE LATE MR. H. S. IRONS.
COMPOSER OF THE TUNES ST. COLUMBA AND SOUTHWELL.
ORGANIST OF SOUTHWELL MINSTER FROM 1857 TO 1872.
(From a photograph kindly lent by Mrs. Irons.)

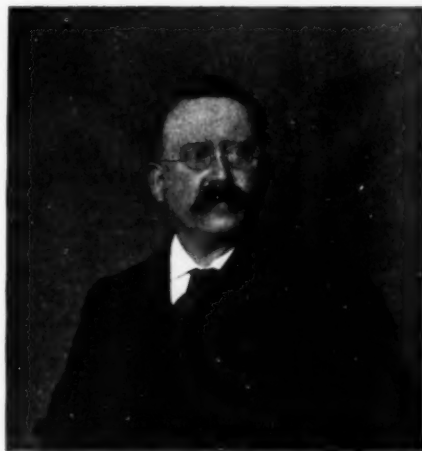
Southwell and reigned there for fifty-four years, 1764 to 1818. He was the uncle and teacher of Samuel and Reginald Spofforth. Reginald, who was born at Southwell, is well known to fame as the composer of the 'cheerful glee,' 'Hail! smiling morn,' which, it is said, was written on Constitution Hill, which overlooks Southwell Minster from the south. On July 23, 1818, Samuel Spofforth was granted a pension of £25 per annum 'for his long services,' when Edward Heathcote was appointed to succeed him and 'to receive the ancient salary as organist, as rector chori, and as one of the singing-men, making together the annual sum of £30.'

With just the mention, for completeness, of Frederick Gunton (afterwards organist of Chester Cathedral) and Chappell Batchelor—both of whom covered the period between 1835 and 1857—we pass on to Herbert Stephen Irons, who held office from 1857 to 1872. As composer of the excellent tunes 'St. Columba' (to 'The sun is sinking fast') and 'Southwell' (to 'Jerusalem, my happy home') the name of Mr. Irons is likely to be long kept in remembrance, for have not both these well-written strains worthily found a place in all hymnals? To Mr. Irons succeeded Mr. Cedric Bucknall, Mr. W. W. Ringrose and Mr. Arthur Marriott.

The present organist and rector chori of Southwell Minster is Mr. Robert William Liddle.

Born at Durham, March 14, 1864, he began his musical career as a chorister in the cathedral there, and was afterwards articled to the organist, Dr. Armes. In 1886 Mr. Liddle became organist of North Berwick Parish Church, and in 1888 he received his present appointment. Like Mr. Hubert Hunt, at Bristol, Mr. Liddle has the distinction of being an excellent violinist as well as a cathedral organist. He is a great believer in the Sevcik method of teaching the violin, and is the proud possessor of a very fine Strad.

Mr. Liddle was responsible for the successful musical arrangements at the special service held on June 29 to commemorate the octocentenary of the consecration of Thomas II., Archbishop of York. On that eventful occasion, the Archbishop of York (Dr. Cosmo Lang) being the preacher, the service music included Sir Charles Stanford's setting (in A) of the *Magnificat* and *Nunc dimittis* and Boyce's anthem 'I have surely built Thee an house.' In addition to the organ—at which Mr. William Whitehead, organist of Lewisham Parish Church, rendered able assistance—the accompaniments were played by brass instruments and drums, this excellent combination being specially effective in the hymns sung during the long and imposing procession. An interesting feature of the service, as showing how music breaks down the doctrinal walls which divide the various sections of the Church, was the juxtaposition of the two offertory hymns—'O God, our help in ages past,' by Dr. Isaac Watts, a Nonconformist divine, and 'Praise to the Holiest in the height,' by Cardinal Newman.



MR. R. W. LIDDLE.
ORGANIST AND RECTOR CHORI OF SOUTHWELL MINSTER.
(Photograph by Mr. Howard Barrett, Southwell.)

For valued help in the preparation of this article the thanks of the writer are tendered to the Rev. W. E. Hodgson, assistant-curate, Mr. R. W. Liddle, organist and rector chori, and Mr. F. Parker, vergier, of the Minster; also to Mr. A. F. Leach's valuable contribution to the history of the Minster; and Mr. A. J. Loughton for his excellent photographs.

DOTTED CROTCHET.

JOHAN

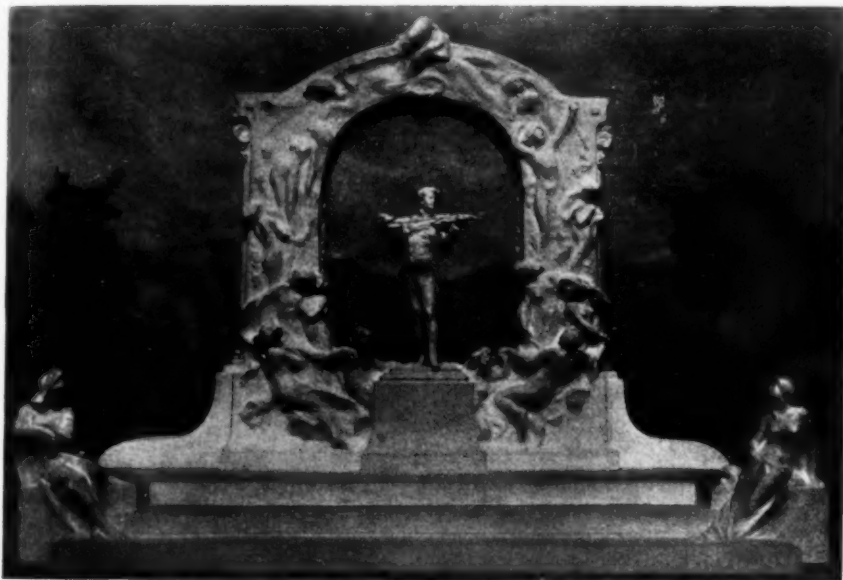
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JOHANN STRAUSS: THE WALTZ KING.

From a musical point of view, Vienna is the true home of the waltz—"those irresistible waltzes that first catch the ear, and then curl round the heart, till on a sudden they invade and will have the legs." "A single Strauss waltz," said Richard Wagner, "surpasses in grace, refinement, and real musical substance most of the products of foreign manufacture which we often import at such great cost." And was it not Hans von Bülow who publicly advocated the inclusion from time to time of a Strauss waltz in the programmes of symphony concerts? Why not? Such genial strains would provide a welcome antidote to much modern music that is without form and is void of melody. A few biographical particulars of one of the greatest of all masters of classical dance-music will doubtless be interesting.

that he knew very little of what was going on in his own house. "He allowed Pepi (Eduard) and me," recorded Johann, "to have music lessons, but he thought that we simply strummed like most other children; but we really worked very hard and played well, though he had no idea of it. The rehearsals of his concerts were held in the house. We boys listened to every note, and afterwards played the various pieces as pianoforte duets, trying to reproduce them exactly as our father liked them to be performed, for he was our ideal. We were often invited out to different people's houses, and played his compositions by heart. One day an acquaintance—it was Carl Haslinger, the music-publisher—congratulated my father upon our playing (my brother and me). He was greatly surprised. "Send the boys to me," he said. Not knowing what to expect, we slunk into the room. After he had told us what he had



THE PROPOSED MONUMENT IN VIENNA TO JOHANN STRAUSS, THE WALTZ KING.

Johann Strauss, the waltz king, was born at Vienna, October 25, 1825. He was the eldest son of Johann Strauss (1804-1849), himself a prolific composer of dance-music which obtained worldwide celebrity. As a child the elder Strauss showed great talent for music and a love for the violin, but his father, a small innkeeper, apprenticed him to a bookbinder, from whom he soon ran away. Notwithstanding his own personal experience of how vain it was to try to subdue natural talent, Strauss senior persistently opposed with all his might the professional musical education of his two eldest and gifted sons, Johann and Eduard, especially the former. The home-life of the Strauss family does not seem to have been a very happy one. The father kept to his own rooms, and became so completely absorbed in his work

heard, he commanded us to play to him. As was customary at that time, he had an upright piano, and Pepi declared he could not play upon it. "What?" said he, "you cannot play upon it; then fetch the grand." The grand having been brought, we played our very best, introducing all the various features of the orchestration. Our father, who had listened with a beaming face, said: "Boys, nobody can play it like that," and as a reward he gave us each a lovely "Burnus."

In spite of this, however, Strauss senior would not allow his boys to take up music as a profession, and it was only in later years that their mother gave way to them in this respect. Johann learned the violin secretly and at his own expense. In order to pay for these lessons he used to give pianoforte lessons to the son of a tailor and to a

little girl, aged thirteen or fourteen, who lived in the same house. For each lesson he received 60 kreutzer (about 1s.). His violin master was Amon, the leader of his father's orchestra, who risked the loss of his own situation in order to teach the boy. 'He advised me,' says Johann, 'always to play before a looking-glass, as then I could watch my position as well as my bowing; it being essential that a public performer should stand and play gracefully. One day, as I was thus practising, the door opened and my father entered the room. "What!" he exclaimed, "You play the violin!" He had no idea of it! Then ensued a stormy scene, and he would not listen to me. Later on, however, he became reconciled to my music, and that was my greatest joy.'*

At Salmansdorf, near Vienna, in a house belonging to his grandmother but used by his parents as a summer residence, Master Johann composed his first waltz at the age of six. His mother wrote down the notes for him. It was afterwards published as 'Der erste Gedanke' (The first thought), and played on his fiftieth birthday. Another composition of his boyhood was of a totally different nature, a *graduale*, 'Tu qui regis totum orbem' (*maestoso*, in G), for four voices with accompaniment of brass instruments. This was doubtless done at the request of his theory teacher, Josef Drechsler, Capellmeister of St. Stephen's Cathedral, Vienna, with whom the boy studied in secret, unknown to his father.

At school the one subject which held Johann spellbound was singing, though he was not a lazy boy. One day a musical happening set him free from his scholastic studies. During a lecture a schoolfellow asked him to hum a tune. He began to do so, but suddenly burst forth in a loud voice which caused the whole class to stop and look at him. 'Who is that impertinent boy?' asked the professor. 'Strauss,' was the answer. To his great joy he was expelled from the class, but greatly to his father's disgust, who forthwith engaged a tutor to prepare his musical son for a clerkship in a savings bank. His father wished him to follow a business career, and he would often tell his musical sons how hard he had to work at his profession and how dependent he was upon the mood of the public. If two or three works turned out to be unsuccessful, they would at once say 'Strauss is no longer any good,' a true remark and one that Johann himself proved the truth of in after life.

From his earliest years Johann had been scolded by his father because of his love of music. But his mother comforted and supported him in the stormy scenes which so often disturbed the peace of the home-life. It was owing to the energy and self-sacrifice of Frau Strauss that the boy was able to study at all. The farther she got from her husband, the nearer she got to her son; with her small savings she paid for his earliest

lessons and she gave him one of his father's violins. Although for many long years the elder Strauss did his best to subdue his son's talent, and seemed deaf to the praises of the boy he heard on all sides, he could not fail to have been struck with his natural aptitude for music. One day, as he (the father) was seated at the pianoforte trying to solve the difficulty of a modulation in the *coda* of a waltz he had just composed, he was surprised to see a child's hand over his shoulder and to see the hand play the modulation without any trouble. 'How would it do like that, papa?' Johann respectfully asked.

At the age of nineteen—or, to be more exact, ten days before his nineteenth birthday—Johann threw off all parental restraint and made his first appearance as a conductor at the beer garden of Dommayer, at Hietzing, near Vienna. He played one or two forgotten compositions of his own, and his father's 'Loreley Waltz.' His success on that occasion decided his future career. In 1849 his father, aged forty-five, died, whereupon Johann amalgamated his own orchestra with that of his father's, and made a tour in Austria, Warsaw, and the more important towns of Germany. For ten years he conducted the summer concerts in the Petropaulowski Park, St. Petersburg. On August 28, 1862, he married, as his first wife, the popular singer Henriette (Jetty) Treffz. She had previously and successfully appeared in England, at the Liverpool (opening of the Philharmonic Hall) and Birmingham Festivals of 1849, and at various concerts in London during that year.

After having created a sensation at the Paris Exhibition of 1867, the waltz king came to England in the autumn of the same year. He made his first appearance in this country at the Promenade Concerts given under the auspices of Mr. John Russell, at Covent Garden Theatre, from August to October, 1867, and was announced on the concert bills thus:

Mr. Russell has also the pleasure to announce that in order to give eclat to these Concerts, he has engaged, solely for the DANCE MUSIC the services of the renowned

JOHANN STRAUSS
(From Vienna).

The Times thus chronicled the debut in England of the waltz king:

Each of the three pieces played by the orchestra under the direction of Herr Johann Strauss, was received with genuine enthusiasm. This gentleman, who strongly resembles his father in manner, seems also to possess a large share of those qualities which led to his father's renown. He conducts the orchestra, like his father, fiddle in hand, and joins in the passages of most importance. This he does with wonderful animation, accompanied by a certain amount of characteristic gesticulation which has also something to do with the general impression created. The pieces by Herr Strauss selected for the occasion under notice were a waltz entitled *Morgenblätter* ('Morning Leaves'), a polka called 'Annen,' and a waltz to which the romantic nomenclature of *Künstlerleben* ('Artist's Life') is attached. All are extremely catching, the polka especially, which has long been popular in certain houses of entertainment to which London pleasure seekers

* For this and other details in the early career of Johann Strauss we are indebted to the interesting and illustrated monograph on the composer by Rudolph Freiherrn Procházka, published by Harmonie, Verlagsgesellschaft für Literatur und Kunst, Berlin. 1900.

are accustomed to resort. The first and second being unanimously called for again, the polka was repeated; but a lively galop was substituted for the waltz. That Herr Strauss is a man of mark can hardly be doubted, and that the future success of the Covent-garden Concerts depends materially upon him is, we think, unquestionable. (*The Times*, August 16, 1867).

The Prince of Wales (King Edward) honoured the second concert of the series with his presence, and in so doing honoured the waltz king.

The *Musical World* of August 24 contained the following information under 'Covent Garden Concerts':

The bills announce as in active preparation a new orchestral and choral *valse*, by Johann Strauss, entitled 'An der schönen blauen Donau' ('On the beautiful Danube'), composed expressly for, and performed with immense success in Vienna, by the Wiener Männer Gesangverein, for full orchestra and chorus of 150 male voices.

This 'Blue Danube,' the most famous of all the Strauss Waltzes, took its title from a poem by Carl Beck which begins:

An der schönen blauen Donau
Liegt mein Dörfchen, still und fein,
Reich an welt berühmtem Wein.

As the first of the choral waltzes, it was something of a novelty. Dedicated 'with much regard' to the 'Wiener-Männer-Gesang-Vereine,' it was first performed in the Dianasaal, Vienna, February 13, 1867. According to the fine collection of play-bills and concert-bills which Mrs. Enthoven has kindly placed at our disposal for the purposes of this article, the 'Blue Danube' was first performed in England at Covent Garden Theatre on September 15, 1867, but apparently without chorus. The concert-bill of Saturday, September 18, however, announces it thus, the 'first time' apparently referring to the waltz with chorus:

PART II.

NEW VALSE, 'AN DER SCHÖNEN BLAUEN DONAU'
(On the Beautiful Danube) - - - Johann Strauss.
Composed expressly for, and Performed with immense success
in Vienna by the Wiener Männer Gesangverein.—For
Full orchestra & chorus of male voices.
(First time in England.)

During his engagement at Covent Garden in 1867—his wife (Jetty Treffz), by the way, also appeared at the concerts—Strauss composed a waltz entitled 'Erinnerung an Covent-Garden' ['Souvenir of Covent Garden'] Walzer nach englischer Volksmelodien' (Op. 329). The title-page, whereon the composer is styled 'k. k. Hof-Ball-Musik-director,' his Court appointment, contains an illustration of the theatre, with the band on the stage arranged in rows, Strauss, with his violin, being in the centre, and the audience, nearly all the men in top hats, promenading about. 'What is meant by English folk-melodies?' the reader may ask. Nothing else than the vulgar music-hall songs of the day—'Champagne Charlie,' 'The flying trapeze,' 'The mousetrap man,' 'Beautiful Nell,' and 'Sweet Isabella'! These

are all named in the printed copy of the music; but in the *coda*, Strauss introduces 'Home, sweet home,' un-named and in this terpsichorean form:



This English waltz, first played at Covent Garden Theatre, September 27, 1867, was announced in the concert-bill in these terms:

NEW FESTIVAL VALSE, COMIQUE,
Arranged on Popular Melodies (expressly for these
Concerts) by - - - - - Johann Strauss.
(First time of Performance).—Introducing
'Champagne Charlie,' 'The Flying Trapeze,' 'The Mouse-
trap Man,' 'Beautiful Nell,' 'Sweet Isabella,' &c.

In 1872 Strauss paid his first and only visit to America. He appeared at the 'World's Peace Jubilee,' held at Boston, when the famous 'Blue Danube' waltz was performed under the composer's direction, and, as a matter of course, encored. On that 'monster' occasion the choir numbered 20,000 vocalists, and the band consisted of 1,000 performers; in addition thereto were an organ, artillery fired by electricity, 100 anvils, &c., &c. About this time the waltz king began the composition of those operas and operettas which increased his fame in Vienna and elsewhere. The titles of these operas and operettas are as follows:

Indigo und die vierzig Räuber (1871); Der Carneval in Rom (1873); Die Fledermaus (1874); Cagliostro in Wien (1875); Prinz Methusalem (1877); Blindenkuh (1878); Das Spitzentuch der Königin (1880); Der lustige Krieg (1881); Eine Nacht in Venedig (1883); Der Zigeunerbaron (1885); Simplicius (1887); Ritter Pázmán (1892); Fürstin Ninetta (1893); Jabuka (1894); Waldmeister (1895); Die Göttin der Vernunft (1897.)

Of these the most popular is 'Die Fledermaus,' but as the late Carl Ferdinand Pohl said (article Johann Strauss, in Grove's 'Dictionary of Music and Musicians'), they 'were soon known all over the world, and were sung everywhere.' Posthumously published were a ballet, 'Aschenbrödel,' and an orchestral piece, 'Traumbilder,' the latter said to have been his last composition.

Johann Strauss died at Vienna on June 3, 1899, aged seventy-four years. His mortal remains are interred in the Central Cemetery, where they have found a fitting resting-place next to the grave of Brahms and opposite to that of Schubert. The death of such an idol of the Viennese public caused the deepest regret in the city where he lived and moved and had his being, and where his

genius received its fullest appreciation and steadfast encouragement. The news of his death reached the Volksgarten during the progress of a concert given in memory of his father. The conductor at once stopped the music, and after he had signed to the audience to stand, he broke to them the sad news. Amid the great silence the 'Blue Danube' waltz was at last heard coming from the orchestra in *pianissimo* tones; the effect was deeply touching. As Brahms and Strauss were such great friends, nothing could have been more appropriate than that a special performance should have been given by the Gesellschaft der Musikfreunde of Brahms's 'Deutsches Requiem,' in memory of the waltz king.

The fame of Johann Strauss rests on his delightful dance music, of which the published compositions reached the high opus number of 477. Of these fascinating strains the 'Blue Danube' waltz is not only the best known, but it typifies the melodic charm, absolute refinement, and tender grace of all that came from the prolific pen of its gifted composer. That this waltz has been called the 'national anthem of Vienna' is not to be wondered at. It is said that an Austrian lady begged on her death-bed that Strauss might play one of his waltzes at her funeral. Her wish, so the story goes, was complied with, and the 'Blue Danube' accompanied the lowering of the coffin into the grave. When Brahms was asked to contribute something to the fan of Frau Strauss, he wrote a few bars of the 'Blue Danube,' adding the charming compliment—'Unfortunately, not by me. Johannes Brahms.' To a friend, Brahms once said: 'You must go to the Volksgarten on Friday evening, when Johann Strauss will conduct his waltzes. There is a master; such a master of the orchestra that one never loses a single tone of whatever instrument!'

Apart from the memorial over his grave in the Central Cemetery, no public monument of the waltz king exists in his native city of Vienna, the scene of his earliest and latest triumphs. This defect is about to be remedied by the erection of a monument in the Stadtpark of the Austrian capital, in which there are similar memorials to Schubert and Bruckner. The distinguished sculptor Edmund Hellmer has been commissioned to execute the work. A photograph of his design is given on p. 511. The monument is to be 10 metres in length and 7 metres in height, and it will cost £6,000. An influential committee has been formed in Vienna to carry out this important and interesting project. Princess Rosa Croy-Sternberg is the president, and Herr Rudolf Ritter von Lewicki, the secretary of the committee, the Vienna members of which include Dr. Hugo Botstiber, Messrs. Max Kalbeck, Siegfried Löwy, Richard von Perger, and Felix Weingartner. An English committee has also been formed to aid the fund; its members are: Sir Alexander Mackenzie (president), Professor Granville Bantock, Dr. Frederic Cowen, Sir Edward Elgar, Mr. W. H. Hadow, Mr. Alfred H. Littleton (treasurer), Dr. Charles Maclean

(secretary), and Sir Hubert Parry. Subscriptions towards the Johann Strauss monument in Vienna will be gratefully received by Mr. Alfred H. Littleton, 160, Wardour Street, London, W.

The portrait of Johann Strauss, which forms one of the supplements to the present issue, is a reproduction from a photograph of the original painting by the celebrated portrait-painter, Franz von Lenbach, and has been kindly lent by Sir Alexander Mackenzie.

Occasional Notes.

The recent Court dinner of the Worshipful Company of Musicians—held at the Mansion House on July 13—was rendered memorable by the performance of a Dirge for strings alone in memory of the late Junior Warden, the Rev. R. H. Hadden, M.A., honorary chaplain to the King, composed expressly for the occasion by Sir Edward Elgar. After Sir Homewood Crawford, in the unavoidable absence of the Master of the Company, the Lord Mayor, had spoken in the highest terms of appreciation of the late Junior Warden, the Dirge was played, the company meanwhile standing, and in its tender tones it proved to be a most effective strain of elegiac music. After dinner a selection of vocal and instrumental music was performed in the saloon, the programme including two Phantasies, for pianoforte, violin and violoncello, composed respectively by Madame Alice Bredt-Verne and Miss Susan Spain-Dunk, both these works having gained prizes given by the Company in competitions instituted by Mr. W. W. Cobbett. At the meeting of the Court, Mr. Alfred H. Littleton was elected to the office of Junior Warden in succession to the Rev. R. H. Hadden.

£10,000 for founding scholarships and £5,000 for prizes, all musical, have become available by the death of Mr. Alfred Morten, of Upper Norwood. By his will, which has recently been admitted to probate, the testator bequeathed to the Royal Academy of Music £5,000 in East London Railway Fourth Charge Debentures, to be retained for six years (unless they can be sold to advantage meanwhile), in order to found two scholarships—one in honour of the immortal John Sebastian Bach, and the other in honour of the immortal Ludwig van Beethoven—for the study of the works of those composers; for similar purposes to the Guildhall School of Music, £5,000 Cambrian Railway Preference Stock, also to be held for six years, unless sold in the meantime to advantage; and to the Royal Normal College for the Blind, Upper Norwood, £5,000 Fourth Preference Railway Stock for prizes for industry and proficiency in the study of classical music. Mr. Morten bequeathed certain of his musical autographs to the Victoria and Albert Museum. Thus they will bear the MS. of Mendelssohn's 'Hear my prayer' company, which has long been preserved and exhibited at South Kensington.

The honours bestowed by the King in connection with his Majesty's birthday celebrations include that of Knighthood upon Dr. F. J. Campbell, Principal of the Royal Normal College and Academy of Music for the Blind. Hearty congratulations to Sir Francis Campbell upon an honour so worthily bestowed and fully deserved.

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THE WAITAKI (NEW ZEALAND) HIGH SCHOOL ORCHESTRA, AT THE END OF TERM I. 1909.

It is always very pleasant to chronicle well-directed efforts in the cause of music in Greater Britain. From the far-away south-east coast of New Zealand comes news of the Orchestra of the Waitaki High School, Oamaru, with a photograph of the youthful players, taken by the secretary of the Camera Club. We learn that the Orchestra consists of about twenty performers, membership of which is restricted to the boarders (who number 150) in the School. The organization, which started in an unpretentious manner with a trio, is the result of two years' work, subsequent to the arrival of the new rector, Mr. Frank Milner. As a School institution the band is unique among the secondary schools of Australasia, being the only one of its kind. Moreover, it is the main factor in the social life of the institution. Mainly owing to its agency, fortnightly entertainments are given for the purpose of fostering musical talent, cultivating musical taste, and generally intensifying school camaraderie. Practices of the Orchestra—which is the pride of the School—are conducted three times a week by a resident master, Mr. Chisholm, who plays the cornet, while on Saturday evenings a general rehearsal is held under the baton of the conductor, Mr. Fred C. Barry. We not only gladly record the existence of Waitaki High School Orchestra, and commend their artistic endeavours, but heartily wish them, conductors and players, every success and much enjoyment in their future work.

An interesting and instructive brochure has been issued containing the complete programmes of the series of carillon recitals to be given during the summer months by M. Jos Denyn, the famous carillonneur, at Malines. The information is printed in English, Flemish, French and German, and in addition to the programmes, it contains the most important items of interest in the delightful old town of Malines, some thirteen miles from Brussels and

Antwerp. The tower of the Cathedral of S. Rombaut, in which the forty-five bells of the carillon are hung, is one of the finest in the world. Although unfinished, it is 324 feet in height, and near the top is the clock face, 43 feet in diameter, the largest in existence. The compass of the carillon is four octaves, three and a-half of which are chromatic. The largest bell weighs eight tons, and the smallest but a few pounds. No fewer than thirty-two of the bells were cast by that famous bellfounder Peter Hemony in 1674.

The carillon clavier consists of two rows of keys, the upper corresponding to the black, and the lower to the white notes of the ordinary keyboard. There are also pedals connected with the largest bells. The mechanism connecting the clavier with the clappers of the bells is constructed entirely on the principle of the organ tracker-action, but the keys are struck with the closed hand. M. Jos Denyn, who is undoubtedly the greatest living carillonneur, gives his recitals every Monday evening during August and September. These splendid performances must be heard rather than described. His execution of rapid scale-passages, chromatic runs, and quick arpeggios is nothing short of marvellous, and at once proclaims the master hand; and although M. Denyn hears nothing of the effect of his playing, yet he knows so well the capabilities of his instrument that he is able to produce every shade of tone from *pianissimo* to *fortissimo*. Nothing could be finer than his artistic and expressive rendering of such pieces as Schubert's 'Ave Maria,' Chopin's 'Funeral March,' Rossini's 'Cavatina,' &c. The members of the Algemeen Nederlandsch Verbond will be pleased to render every assistance to intending visitors, and Mr. W. W. Starmer, of 20, Warwick Park, Tunbridge Wells, has kindly consented to give any further information respecting these interesting and enjoyable recitals.

The prospectus of the approaching Hereford Musical Festival—the 186th meeting of the Three Choirs of Hereford, Gloucester and Worcester—has been issued. The festival will begin with a special service, with full orchestral accompaniment, on Sunday afternoon, September 5, at which will be sung and played the *Magnificat* and *Nunc dimittis* in C (*Lee Williams*); *Te Deum* in F (*Elgar*); 'How lovely is Thy dwelling place' (*Brahms*); the slow movement from the Third Symphony (*Schumann*); and *Finlandia* (*Sibelius*); together with Bach's *Prelude and Fugue* in C minor, played upon the organ by Mr. P. C. Hull. The festival performances will take place from Tuesday to Friday, September 7-10 inclusive, when the following works will mainly constitute the programmes:

CHORAL.—*Elijah* (*Mendelssohn*); *Apostles* (*Elgar*); *Noble Numbers*, for solo voices, chorus, and orchestra, composed expressly for this festival (*Walford Davies*); selection from *Lazarus*, an unfinished oratorio, first performance in England (*Schubert*); selection from *Parsifal* (*Wagner*); *Mass* in D (*Beethoven*); *Be not afraid*, motet for double choir (*Bach*); *Job* (*Perry*); 'Go, song of mine,' chorus for six voices, first time of performance (*Elgar*); *Creation*, Part I. (*Haydn*); and *Messiah* (*Handel*).

INSTRUMENTAL.—Symphony in A flat (*Elgar*); Symphony in E flat (*Mozart*); *Old English Suite*, first time of performance (arranged by *Granville Bantock*); and *Dance Rhapsody*, first time of performance (*Frederick Delius*).

A chamber concert will be given on the last evening of the festival.

A distinguished company of vocalists have been engaged; the orchestra will be led by Mr. W. Frye Parker, Mr. Ivor Atkins and Dr. Brewer will preside at the organ, and Dr. G. R. Sinclair, organist of the cathedral, will conduct a festival for which an attractive programme has been prepared.

The important question of the improvement of the quality and tone of the canteen concerts in the Services was considered at an influential meeting recently held at Brompton Barracks, Chatham. In a report then presented by Lieut.-Colonel B. R. Ward, who has greatly interested himself in this subject, it was pointed out that it has long been considered desirable to form some central body for the encouragement of music in the Services. Probably the most hopeful method of reaching this end would be by the formation of glee clubs. The advantages of the performances given by these clubs over the ordinary unorganized concert are that they interest the musical man, who soon tires of unison-singing; and that they exercise a pleasant and useful social influence by bringing together in practices those interested in music. Moreover, they further form a nucleus of musical men in a regiment or ship, who can thus assist in the bettering of ordinary canteen concerts and sing-songs. The meeting having considered the valuable suggestions contained in the report, passed the following resolutions:

(1.) Proposed by Lieut.-Colonel B. R. Ward, R.E.; seconded by Commodore E. C. T. Troubridge, C.M.G., M.V.O., R.N.:—That it is desirable that a union be formed in the Services, under the title of the Naval and Military Musical Union, for the encouragement of music, and that a branch of the Naval and Military Musical Union be started and formed at Chatham.

(2.) That local Naval and Military Glee Clubs be invited to affiliate themselves with the Chatham branch of the Naval and Military Musical Union.

(3.) That glee clubs affiliated to the Naval and Military Musical Union be invited to conduct their concerts on certain lines, to be laid down by the Committee.

A representative committee was thereupon elected to act as the provisional committee of the Chatham branch of the Naval and Military Musical Union, with Lieut.-Colonel B. R. Ward, R.E., as the honorary secretary. Regarded from all points of view, so excellent a movement as that indicated above calls for hearty approval and warm encouragement. We shall be glad, from time to time, to report the operations of the newly-formed Union, to which we wish all success.

The first festival of the Musical League (founded in 1908) is announced to be held at Liverpool on September 24 and 25, with Mr. Harry Evans as honorary conductor. Three performances will be given—one devoted to chamber music (on the first day), one orchestral, and one choral and orchestral concert (on the second day). The scheme includes the following works:

CHAMBER CONCERT.—String quartets, *H. Balfour Gardiner* and *J. B. McEwen*; Sextet for strings and pianoforte, 'In Memoriam,' *Joseph Holbrooke*; *Handelian Rhapsody* for pianoforte, *Cyril Scott*; and songs, *Edward Agate*, *F. Nicholls* and *W. H. Bell*.

ORCHESTRAL CONCERT.—*† *Rhapsody* for full orchestra, *Frank Bridge*; *† *Symphonic poem*, 'Isabella,' *Frederic Austin*; *Symphony*, 'Antar,' *Rimsky-Korsakoff*; songs (with orchestral accompaniment), *Frederick Delius*; *† *Scena* for tenor solo, with orchestral accompaniment, 'The dying swan,' *Joseph C. Hathaway*; and *Nocturnes* for orchestra and women's voices, *Debussy*.

CHORAL AND ORCHESTRAL CONCERT.—* 'Fatherland,' for tenor solo, chorus, and orchestra, *Arnold Bax*; * 'Willow wood,' cantata for baritone solo and orchestra, with chorus of sopranos and contraltos, *K. Vaughan Williams*; Two movements from *Suite* for small orchestra, *Ernest Bryson*; *† 'By the waters of Babylon,' Psalm for baritone solo, chorus, and orchestra, *Haverall Brian*; 'Praise Jehovah,' cantata for soli, chorus, and orchestra, *Bach*; and songs, *Ethel Smyth* and *Percy Grainger*.

* First performance.

† Conducted by the composer.

Full particulars of the festival may be obtained upon application to the honorary secretary of the Musical League, Mr. Norman O'Neill, 4, Pembroke Villas, Kensington, W.

The preliminary notice of the first festival of the Musical League stated that Gustav Mahler, Max Schillings, Debussy and Vincent D'Indy had promised to endeavour to attend and conduct some of their own works. We understand that demands for rehearsal that could not be met, and other unforeseen hindrances have prevented these eminent foreign musicians from attending the festival, although they are still in warm sympathy with the operations of the League. It is by no means a disadvantage of the situation that the committee have found themselves able to arrange for the performance of the works of no fewer than seventeen British composers. It may be hoped that the League will now receive the hearty support of musicians, both amateur and professional. Membership is open to anyone who will send a guinea to the treasurer, Mr. J. D. Johnston, 14, Chapel Street, Liverpool. Members have free tickets for the concerts, and other privileges.

The London County Council have fixed a memorial tablet, of blue encaustic ware, on No. 1, Moreton Gardens, South Kensington, the London residence of Jenny Lind and her husband, Mr. Otto Goldschmidt.

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Dr. Charles Harriss is offering three prizes—£50, £30, and £20—for the same number of 'Empire Choruses,' to be performed at his next Empire Day concert. The music must be suitable for performance by a large choir, and each work must not occupy more than ten minutes in performance; moreover all who compete must be British born. Full particulars of the competition will be found in our advertisement columns.

A committee has been formed for the purpose of erecting a monument to the late Dr. Joseph Joachim. Professor Adolf von Hildebrand has promised to execute the work, which will be placed in the great hall of the Königliche Hochschule für Musik, Berlin. Subscriptions towards this object should be sent to Messrs. Mendelssohn & Co., Jägerstrasse 50, Berlin.

A London newspaper, in a notice of a Crystal Palace concert, states that 'Mr. — was eminently successful in Sound an Alarum.' No doubt. On the face of it—that is, of the report—the strident air was sung in clockwork time and with minute attention to details, at least that is our opinion. May his second success be as striking as his first; and may he be equally successful in everything his hands find to do.

Among the attractions of a certain watering-place on the coast of North Wales is a band which discourses sweet music. The proximity of the place to the county of Lancashire, and the business which Lancashire folk would naturally bring to the place, probably induced the band to play on a recent evening Balfe's overture the 'Siege of Rochdale.' So the printed programme prevaricates.

Church and Organ Music.

A PEDAL-MANUAL KEYBOARD.

No less curious than contradictory in terms is an organ with a pedal-manual keyboard. Does such a curiosity exist? Yes; it will be found in the church of St. James, Bermondsey. Consecrated eighty years ago, this fine building, of which more anon, amply repays a visit. Its organ has the distinction of being specially mentioned in Grove's 'Dictionary of Music and Musicians.' There the writer of the article 'Organ,' the late Dr. E. J. Hopkins, says: 'The most complete GG Pedal Organ that was ever made, both as to compass and stops, was the one erected by J. C. Bishop in St. James's Church, Bermondsey, in 1829. It had three stops of a range of two octaves each.' He then gives the specification, which is as follows:

GREAT ORGAN (10 stops).				
	Pipes.			Pipes.
Open diapason	..	50	Fifteenth	.. .. 50
Open diapason	..	50	Sesquialtera, 3 ranks	.. .. 177
Stopped diapason	..	50	Mixture, 2 ranks	.. .. 118
Principal	..	50	Trumpet	.. .. 50
Twelfth	..	50	Clarion	.. .. 50
CHOIR ORGAN (7 stops).				
Open diapason	..	50	Flute	.. .. 50
Dulciana, to Gamut G	..	47	Fifteenth	.. .. 50
Stopped diapason	..	50	Cremosa, treble	.. .. 50
Principal	..	50	Bassoon, bass	.. .. 50
SWELL ORGAN (8 stops).				
Open diapason	..	47	Cornet, 3 ranks	.. .. 235
Open diapason	..	47	French horn	.. .. 47
Stopped diapason	..	47	Trumpet	.. .. 47
Principal	..	47	Hautboy	.. .. 47

PEDAL ORGAN (3 stops).			Pipes.
Double pedal pipes, down to GGG, 21½ feet	..	..	25
Unison pedal pipes, down to GG, 10½ feet	..	..	25
Trombone, down to GG, 10½ feet	..	..	25

COMPASS.
Great and Choir: GG, with G sharp, to F in alt. = 50 notes.
Swell: Gamut G to F in alt. = 47 notes; keys to GG acting on Choir organ.
Pedal: GG to fiddle G = 25 notes.

COUPLERS.		
Swell to Great.		Choir to Great.
Swell to Choir.		Great to Pedals.
	Choir to Pedals.	

Three composition pedals to Great organ—full, full without reeds, diapasons.
Shifting movement for shutting off all the Swell organ stops except the diapasons.
Pedal for coupling Swell to Great.

Dr. Hopkins adds: 'There was a keyboard on the left-hand side of the manuals, acting on the pedal organ.' Fortunately this interesting and novel feature has not been swept away by modern improvements, as is so often the case. Although the ordinary manuals and pedal have been changed to the C compass, the little pedal-manual keyboard—of two octaves, GG to G—has been allowed to remain unaltered for eighty years; the only change is that the trackers have been



ST. JAMES'S CHURCH, BERMONDSEY.

detached from the keys. The builders of the instrument, Messrs. Bishop & Son, have kindly had a photograph, taken specially for this article, of the keyboards as they stand at present. It should be noticed that the pedal stops and couplers are duplicated above this extra little manual, therefore the extra 'hand,' the manual-pedaller, could work his stops independently of the chief performer or performers at the ordinary manuals! Unfortunately no record of any kind seems to exist of the building of this organ. Messrs. Bishop & Son write: 'We are unable to find out who originated the little keyboard, but we believe it was an idea of our late Mr. J. C. Bishop.' The organ stands in its original position, high up in a recess in the west gallery of the spacious church.

The organ was opened on Thursday, April 23, 1829, with an elaborate performance of sacred music given 'under the direction of Mr. J. Blackburn, organist of Clapham Church, with a view of raising a fund for re-building the girls' Charity School. The new and superb organ (by Bishop) will be opened on this occasion.' Thus ran the advertisements of the day.

The performance began at the noontide hour, and the tickets of admission were 7s. and 5s. respectively. In addition to Mr. Blackburn—*who*, Sir George Grove told the present writer, always pronounced Bach's name 'Bawk'—Mr. G. C. Sale, organist of St. George's Church, Hanover Square, and Mr. J. M'Murdie, organist of the Philanthropic Chapel, officiated at the keyboards. The soloists were five lady vocalists, and four gentlemen, including Mr. J. W. Hobbs (the father-in-law of Dr. W. H. Cummings) and Mr. Henry Phillips, while the chorus consisted of singers from the Concerts of Antient Music, some of the children of the Chapel Royal, the choristers of St. Paul's Cathedral, and others. Thomas Harper was the solo trumpeter—Luther's hymn, 'Great God, what do I see and hear?' being as a matter of course in the programme—and the 'double drums' were rolled by the master-hand of Thomas Paul Chipp.

A long and elaborate account—perhaps from the pen of Gauntlett—appeared in the *Examiner* of April 26, 1829. From this we learn that the programme was of enormous dimensions—vocal solos, choruses, organ duets, and organ trios, forming the menu of this gargantuan feast of music in Bermondsey. Two extracts from this super-adequate report must suffice. The first, which refers to Bach's St. Anne's fugue, played as a *trio* by Messrs. Blackburn, Sale and M'Murdie—speaks for itself:

Sebastian Bach's glorious fugue in E flat upon the subject of St. Ann's tune—which is perhaps one of the most elaborate and magnificent fugues ever written even by Sebastian himself—was very well arranged for three performers on the organ, and skillfully played by the three professional gentlemen above mentioned. The last of the three movements into which this masterly piece of counterpoint is divided, would, we think, have had a more energetic effect, if it had been taken a little faster. But even with this drawback to its proper effect, this piece was one of the greatest treats of the whole selection.

The second extract likewise needs no comment:

The performances concluded with the Coronation anthem ('Zadok the priest'), after Avison's waltz-like chorus, 'Sound the loud timbrel' (probably at the request of the same sapient churchwarden who asked for 'God save the King'), but we own we did not stay to hear this puerile affair after the noble composition of Sebastian.

One of the pieces played was an arrangement, for three performers, of the chorus 'He rebuked the Red Sea,' specially made for this occasion by Blackburn and duly published. The arrangement included 'But the waters overwhelmed them,' the rolling bass triplets being played by one of the trio of organists at the pedal-manual keyboard.

The first organist of St. James's Church, Bermondsey, was James Turle; he was appointed in the spring of 1829 and held the post until 1831, when he became organist of Westminster Abbey. That the appointment must have been considered a desirable one is obvious in that the fourteen competitors included one Adams—probably Thomas Adams, 'the Thalberg of the organ'—H. J. Gauntlett, and James Turle. Thomas Attwood was the adjudicator. The organist of St. Paul's Cathedral was accompanied on that competitive occasion by his clever godson and pupil, Thomas Attwood Walmisley, then a boy aged sixteen. Master Walmisley made some very frank if not caustic comments on the performances of the several candidates. These he wrote down, and showed to Miss Gibson, sister of the then rector of Bermondsey. This lady asked the boy to send her a copy of his notes, a request which he complied with in the following letter to her:

18, Cowley Street,
Westminster.

DEAR MADAM,—I have sent you according to your request, these few remarks of mine on the several candidates who played at Bermondsea New Church, which are copied exactly from the first that you saw.

With best regards to Mr. Gibson,

I remain, Dear Madam,

Yours sincerely,

THOS. ATTWOOD WALMSLEY.

Friday morn'g.

May 1st, 1829.

N.B.—Those names to which a cross is affixed were returned.

Space will only permit of a selection from Master Walmisley's caustic comments on the fourteen candidates. Here they are:

- 1st Psalm Tune. Played very smoothly, but not in good style. Interlude bad, full of turns and shakes. 'Worthy is the Lamb' and the 'Amen' chorus, very fairly played. Bach's Pedal Fugue in E⁷. Ditto. Ditto.
3rd Psalm Tune. Indifferent. 'Coronation Anthem.' Very bad. Fugue 31 in E⁷. Seb. Bach. Worse.
5th Prelude and Fugue in F⁷ minor. Seb. Bach. No. 38. Psalm Tune. Chorus, 'Worthy is the Lamb' or 'Amen.' All very beautifully played.

Mr. Turle. ×

- No. 7. Introduction. Extempore. Psalm tune with new and very good harmony. A trio of Seb. Bach's Pedals throughout very cleverly played. A Pedal Fugue—1 of a set of six. Seb. Bach. Beautifully played, but not pleasing music. Overture to 'Esther.' Handel. 2 first movements very well played. The last movement played too fast and not distinct.

H. J. Gauntlett. ×

- No. 8. Fugue. Psalm tune. Both nicely played. 'The heavens are telling.' Very well played.

Vinnicombe. ×

- No. 12. White. Ran away!

- No. 14. Psalm Tune. Introduction and Fugue in E⁷ Russell. All very badly played. Not a pedal touched. Adams.

The original of Walmisley's letter and notes is in the possession of Mr. John S. Bumpus. He has very kindly placed it and the amusing notes at our disposal for the purpose of this article, which are here printed for the first time. It may be added that Bach was played—though not exclusively the *pedal* fugues—by five candidates; the chorus 'The heavens are telling' (Haydn) was also selected by five candidates; and 'Worthy is the Lamb' by three, including James Turle. From another source we learn that the 'not pleasing music' (*pace* Master Walmisley) performed by Gauntlett was Bach's great B minor fugue!

In conclusion, a few words about the church itself. St. James's, Spa Road, Bermondsey, is the last of the Waterloo churches; that is to say, it was built by a grant from the million pounds raised by the nation as a thanksgiving for the overthrow of Napoleon. Built from the designs of James Savage, at a cost of £21,412 19s. 5d., it was consecrated May 7, 1829. The upper portion of the tower is modelled on that of St. Stephen's, Walbrook. But the exterior, dignified as it is, gives no index to the fine interior. Some idea of the spaciousness and loftiness of the church can be obtained from the photograph opposite, though the noble building must be seen to be fully appreciated. Viewed from the organ gallery, its splendid proportions, and especially its imposing clerestory, are revealed at their best and cause a sense of wonderment to the beholder.

The large altar piece, which dates from 1844, is a prize picture. A Mr. Harcourt, a parishioner, bequeathed the sum of £500 for this purpose and the

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adjudicators, Eastlake and Haydon, awarded the prize to John Wood. To quote from Mr. T. F. Bumpus's 'London Churches, ancient and modern' (vol. ii., p. 112): 'The subject is the Ascension. The figures are considerably above the natural size. On a canvas of 275 square feet (25 feet by 11) in the upper part, a full-length of the Saviour occupies nearly one half of the picture, a nimbus around the head illuminating the upper sky. The eleven disciples are in various positions, standing, kneeling, prostrated, with uplifted hands and faces, and bodies bent with

Port of London. 'In no district,' writes Sir Charles Booth in his 'Life and labour of the people of London,' 'can the prevailing industries be so readily detected by their smells as here. In one street strawberry jam is borne upon you in whiffs, hot and strong; in another raw hides and tanning; in another, glue; while in some streets the nose encounters an unhappy combination of all three.'

Yet in spite of these odoriferous conditions, the hard-working vicar of the parish, the Rev. G. R. Balleine, and his no less true-hearted band of workers,



ST. JAMES'S CHURCH, BERMONDSEY.

(Photograph by Messrs. G. W. Cork & Son, Fleet Street, and reproduced by their kind permission.)

reverential awe and devotion; and their personal identity, costume and colouring are very successful.'

Formerly a well-to-do suburb of London, by reason of the leather merchants residing there, St. James's, Bermondsey, is now one of the largest and poorest parishes in South London. At the present time and for the most part the inhabitants are casual labourers in the tanneries and jam factories, and riverside workers—a class who suffer terribly through the decay of the

rise superior to their surroundings. And after all, Bermondsey is not so bad as some people might imagine. To walk through St. James's churchyard on a bright summer's morning amid the lovely flowers, worthy of Hyde Park, which brighten by their hues and sweeten by their fragrance this 'God's acre,' is a most pleasant experience. Here old men and women rest their weary bodies and children play their simple and self-made games—the whole

presenting a scene that cannot fail to touch the heart even of the most casual observer. And then as to the work of the church in this busy corner of London, much might be said. The Church seats no fewer than 1,600 people, and on Sunday evening it looks fairly full. The Vicar is his own choir-master. A surpliced choir of men and boys sits in the chancel, and in the west gallery, below the organ, is another choir of between forty and forty-five young women. The latter are very keen on the music of the church, and attend the choir practice with great regularity. By this means the congregation, sandwiched between two choirs, are encouraged themselves to sing heartily and

Here, in this poor riverside parish in Bermondsey, no less than in the stateliest and most favourably placed cathedral, music is the handmaid of religion—that religion which is not a formula of cold creeds, but one which seeks to brighten and cleanse the lives of those who come under its influence; a religion which tries to make the people happier in their surroundings, not exclusively by set services, but by the manifold philanthropic organizations that are in active operation in this populous parish in South London. To mention the agencies that are thus, as it were, 'going about doing good' would be to enumerate a long list of benevolent activities that merit hearty approval and



THE ORGAN KEYBOARDS IN ST. JAMES'S CHURCH, BERMONDSEY.

(Photographed specially for this article by Messrs. Bishop & Son.)

with confidence. The Psalms are chanted from the 'Cathedral Psalter'; but the hymn-tunes come from very varied sources. Over forty tune-books, so we were told—Anglican, Nonconformist, Roman Catholic and American—have been drawn upon in the effort to secure the best melodies for vigorous congregational singing.

generous support. Such good work as is here carried on under great financial difficulties calls forth genuine sympathy, and any outside help—money, flowers, or personal service—would be as warmly welcomed as it would be beneficially applied by the vicar and those associated with him in their self-denying labours among the poor of Bermondsey.

A CATHEDRAL PRECENTOR'S BEQUESTS.

The Rev. H. H. Woodward, precentor of Worcester Cathedral, who died on May 25, left estate valued at £25,737 gross, with net personality £25,378. Among other public bequests is the following: £2,000 Lancashire and Yorkshire Railway 3 per cent. Consolidated Stock (or a sum sufficient to produce an annual income of £60 in the purchase of a similar stock) upon trust, from the income thereof to assist deserving boys, being foundation choristers of Worcester Cathedral, when their voices fail by helping them to continue their education; but no boy is to

take more than £30 per annum, nor this for more than three years; and candidates must have borne a good character and have attained the highest division in school work. Mr. Woodward bequeathed the copyright of his musical compositions, and any sums due on account of sales of his works, to the Choir Benevolent Fund; his cottage pianoforte to the Worcester Cathedral Choir School; and the sum of £160 to be equally divided among the eight lay-clerks of Worcester Cathedral.

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SHEFFIELD PARISH CHURCH.

Mr. G. Fenton Heald, the well-known organ-builder of Sheffield, has kindly furnished the following information relating to Sheffield Parish Church, which forms an interesting sequel to the illustrated article on that building in our July issue.

1560. Itm. payde the xxviiith daie of October, for
powling downe the awters liij^s. iiij^d.
1565. Itm. payd for eges [eggs], and gathering
bloode to make morth xij^d.
1566. Itm. pd to Robert Swifte the xiith daie of
April for makynge comunion-table vi. o^d.

The England organ of 1805 had no pedal-keys in the ordinary sense of the term, but bits of wood projected from the case, which, when pressed down by the player's toe, acted upon the bass notes of the Great organ. The wind was supplied by three feeders placed at the bottom of the organ, the bellows-weights being on the top of them. There were three bellows-handles through the organ-case back; these the blower raised alternately, and so long as one handle was up, there was wind in the organ.

Pedal keys, and twenty powerful pedal pipes, modern bellows, and venetian shutters to the swell were added by Mr. Francis Jones in 1841. In the same year the brick walls were taken out of the arches separating the chancel from the church. A stone screen, with an oak door in it, singing gallery above, with a handsome back organ-case, were placed in the centre chancel arch, and the side arches were filled with stone tracery and plate-glass. This work was of such a high-class nature that there was much opposition to its early destruction in 1856-7, when the building was opened from end to end.

With the exception of the reopening services in 1857, the Psalms were not chanted in Sheffield Parish Church until 1860. They were first chanted on the occasional afternoon church parades of the volunteer corps; anthems were also sung then, the professional vocalists being augmented by a few probationer boys. These services were rendered with true artistic finish. From time immemorial it had been the custom for the clergyman to recite one verse of the Psalms and the clerk and the people the next, alternately. The *Glorias* were sung to a flowery double-chant, sometimes elaborate *Glorias* taken from cathedral settings of the Canticles were used.

A collection of metrical Psalms and Hymns, which included the magnificent paraphrases of Joseph Addison and other great writers, sufficed for the entire locality at this time. Before the sermon the parish clerk would solemnly deliver announcements in the following manner:

To-morrow, the third day, the third of May, there will be a dole at the vestry at 11 o'clock in the morning. At 11 o'clock.

On Tuesday, in the Burgesses room, over the vestry, there will be a meeting at 12 o'clock. At 12 o'clock, to elect wardens for the ensuing year. You are requested to bring your bills for all moneys owing, let us sing to the praise and glory of God the 23d psalm. The 23d psalm. The Lord my pasture shall prepare. The Lord my pasture shall prepare.

The tune was then played over. After the singing of the first verse of the hymn, an interlude was played on the organ, and a similar one before the last verse. The latter was always a *Grand forte* by both organ and congregation utterly regardless of the sense of the words. The trickery used in the organ interludes was popularly considered to be the gauge of professional ability. Wherever an organ existed in these parts, interludes were in use, and in playing them organists often wandered far away from the key of the tune, and, lacking technical knowledge, failed to struggle back again.

The Parish Church at the time alluded to was specially clean, smart, well heated and ventilated, and always kept in repair. The clergy were scholarly gentlemen. The

attendance of a large congregation of all classes of the community was regular and devotional. In addition to the vicar, three chaplains with appointments for life were paid by the capital Burgesses, and were entirely independent of the vicar. The communion was celebrated monthly, when the communicants, mostly old ladies, adjourned to the chancel after the rest of the congregation had retired. There were four collections a year for the wardens' expenses, and one or two extra for other objects.

A VETERAN LAY-CLERK.

Fifty years a lay-clerk of Carlisle Cathedral and forty-six years conductor of the Carlisle Choral Society! Such is the record of long and faithful service for the cause of music in the Border City of William Metcalfe, who, we regret to say, died on June 25, aged seventy-nine. A native of Norwich, and a chorister in the cathedral there under the famous Dr. Zechariah Buck, Mr. Metcalfe laid the foundation of that true cathedral style which characterised his work throughout his long and useful life. He was an article pupil of Dr. W. R. Bexfield, but he forsook the prospects of an organist's career upon being appointed a lay-clerk (bass) at Carlisle Cathedral in 1851, the duties of which he efficiently discharged until 1901—exactly half a century—when, owing to failing health, he retired on a pension granted by the Dean and Chapter. In 1855, the year after its formation, Mr. Metcalfe was appointed conductor of the Carlisle Choral Society, a post he held, with only a short interregnum, until 1901. At different times he was organist of Carlisle churches—Holy Trinity and Christ Church—though the morning duties were undertaken by deputies.

Mr. Metcalfe was widely known by his arrangement of the old Cumberland hunting song, 'D'ye ken John Peel.' He composed several Cumberland songs and ballads, and published a book of 'Hymns, carols, and moral songs for children,' '300 single and double chants,' in addition to part-songs, pieces for the pianoforte and organ, and some sacred music; he also set to music an ode, written by another Carlisle worthy, Mr. James Walter Brown, for the opening of Tullie House in 1893. A man of genial temperament, well read in the best English literature, and an excellent singer endowed with a poetic temperament and a cultured mind, William Metcalfe was a fine type of cathedral lay-clerk and the true-hearted English gentleman.

THE REV. E. VINE HALL.

Last month we recorded with regret the death of the Precentor of Worcester Cathedral (Minor Canon Herbert H. Woodward). Now a similar sad duty has to be discharged in regard to his predecessor in that office, the Rev. Edward Vine Hall, who died at 1, Keble Road, Oxford, on July 7, aged seventy-three. A native of Maidstone and the eldest son of Mr. Edward Pickard Hall, formerly Printer to the University of Oxford, the deceased clergyman began his musical career as a chorister of Magdalen College, Oxford. Upon matriculating at that College in 1855, he remained a clerk in the choir until he graduated in 1859. After holding various clerical appointments, Mr. Hall became Precentor of Worcester Cathedral in 1877, an office which he held until the year 1890, when he was appointed by the Dean and Chapter vicar of Bromsgrove, near Worcester. Owing to failing health, he retired fifteen years ago to Oxford, where he peacefully passed the remainder of his days. As a composer of simple anthems suitable for village choirs the name of Edward Vine Hall is widely known.

Mr. Bernard Johnson, organist of Bridlington Priory Church, has been appointed organist of the Albert Hall, Nottingham. The duties are, to give a recital every Saturday afternoon, to assist in organizing the Saturday evening concerts and to train a choir of 100 voices, and to play at certain services on Sundays in connection with the Wesleyan 'forward movement.' The Albert Hall is the largest building of its kind in Nottingham, and holds 3,000 persons. The organ, the gift of Mr. Jesse Boot, and built by Mr. Binns, of Leeds, is to cost £4,000.

FREE CHURCH MUSICIANS' UNION.

In connection with the Cardiff and Newport Centres, a summer conference was held on June 23 in Roath Park Presbyterian Church, Cardiff, at which Mr. W. A. Richards presided. A paper entitled 'A talk about hymn-tunes' was read by Mr. D. W. Evans, and illustrations were given by a vocal quartet.

On July 8 a meeting was held of the Liverpool Centre in Sefton Park Presbyterian Church. Mr. R. Francis Lloyd presided, and gave an excellent address on the aims and objects of the Union. The Rev. Alexander Connell welcomed the members on behalf of the church they were met in, and expressed his appreciation of the work and purpose of the Union with its lofty ideals which were most praiseworthy. He strongly advocated the obtaining of good organs in all the churches; and as the sense of music was so contributory to its place in public worship, it claimed the most cultured and harmonious work the organist and choir could render. Mr. Harry Evans gave an instructive and practical address on 'The influence of musical competitions upon Free Church choirs and singing.'

ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the recent examination for Fellowship:

Mr. S. Baines.	Mr. T. Martin.
Mr. F. W. Benson.	Mr. G. P. Matthews.
Mr. E. Bullock.	Mr. A. G. Millard.
Mr. A. E. Davison.	Mr. F. Netherwood.
Mr. L. A. Edmunds.	Mr. A. Orton.
Mr. F. Firth.	Mr. A. H. M. Peat.
Mr. C. T. Gerrard.	Mr. H. L. Read.
Mr. E. W. Goss.	Mr. W. G. Ross.
Mr. F. J. Griggs.	Mr. H. H. Sandwell.
Miss E. J. Guy.	Mr. R. W. Suresby.
Mr. H. A. Hawkins.	Mr. J. Tobin.
Mr. E. H. Hollingham.	Mrs. E. Turner.
Mr. S. F. Hosier.	Mr. W. V. W. Vine.
Mr. A. P. How.	Mr. W. H. Watson.
Mr. R. L. Ingles.	Mr. W. E. Wearden.
Mr. T. Le Cras.	

SPECIAL SERVICES.

At Lichfield Cathedral, on July 1, was held the twenty-first festival of the Lichfield Diocesan Choral Association, established in the year 1856. The united choirs, numbering 800 voices, were accompanied by the organ, brass instruments and drums. The music sung at Matins included Wesley's *Te Deum* in F (easy setting) and Crotch's anthem 'Holy, Holy, Holy'; at Evensong the *Magnificat* and *Nunc dimittis* was Stanford's setting in B flat, and the anthem Martin's 'Rejoice in the Lord.' Mr. H. Rose, organist of Tamworth Parish Church and assistant-organist of Lichfield Cathedral, presided at the organ, Mr. J. Gladman led the brass, and Mr. J. B. Lott, cathedral organist, conducted. As on previous occasions the success of the services was in the highest degree most gratifying to all who took part therein as well as to the great congregations.

General and sincere regret has been felt at the retirement, owing to pressure of other work, of Mr. J. B. Lott from the honorary conductorship of the Association, an office he has held with distinction for twenty-eight years, and the duties of which he has discharged with unwonted zeal and unflinching devotion to the cause of church music in the diocese of Lichfield.

The twenty-third annual festival service of the Exeter Diocesan Choral Association was held in Exeter Cathedral on July 6 with its customary impressiveness. The service-music included Mr. J. T. Field's settings of the *Magnificat* and *Nunc dimittis* in the key of D, and the anthem was 'I will magnify Thee, O God,' by Goss. Dr. D. J. Wood, organist of the cathedral, presided at the organ and Mr. T. Roylands-Smith, honorary diocesan choir-master, conducted.

The Patronal festival of Brighton Parish Church was held on July 1, when the Parish Church Festival Chorus gave a service of praise. The choir, consisting of 120 voices, were accompanied by an orchestra, including some members of the Municipal Orchestra, numbering forty-five players. The service began with an Orchestral prelude, 'Sursum Corda,' by Elgar, which was followed by Schubert's 'Song of Miriam.' The same composer's Unfinished symphony was then played by the orchestra, and the service concluded with the festival anthem 'O praise the Lord,' by Dr. A. Herbert Brewer, for orchestra and chorus. Excepting the Symphony, which was conducted by Mr. Joseph Sainton, musical director to the Brighton Corporation, the service was conducted by Mr. Chastey Hector, organist of the church, and Mr. T. Saxby, assistant-organist, played organ voluntaries. The choir, now in its third year, has already performed Bach's Christmas oratorio, Beethoven's 'Mount of Olives,' Cowen's 'Song of thanksgiving,' and other works.

The choir (augmented) of the Kensal Rise Wesleyan Church gave a special musical service on Sunday afternoon, July 4, when Spohr's cantata 'God, Thou art great,' was sung to the accompaniment of strings, pianoforte and organ, King Hall's effective arrangement of the accompaniment being used by the players on the keyboard instruments. Sullivan's setting of 'Lead, kindly Light' (unaccompanied) and Mozart's 'Glorious is Thy Name' were also sung. The orchestra, led by Mr. Tinniswood, played Haydn's second Symphony and Mendelssohn's 'War march of the Priests,' and Mr. Arthur W. Daley, the organist of the church, played Hollins's 'Spring song' on the organ. Miss F. Kemp presided at the pianoforte, and Mr. Charles E. Ransom conducted.

The ninth festival of the Howden Rural Deanery Choral Association was held in Howden Parish Church, East Yorkshire, on July 14. The selected music included Tours's setting of the *Magnificat* and *Nunc dimittis* in F, and two anthems, 'Great is the Lord' (Sydenham), and 'Thou wilt keep him in perfect peace' (C. Lee Williams). Sir Habert Parry's fine setting of the hymn 'Through the night of doubt and sorrow' was sung as a processional. The choir numbered nearly 300 voices. Mr. Philip Chignell, organist of Hessel Church, conducted, and Mr. S. W. Pilling, organist of Welton Church, presided at the organ. An impressive sermon was preached by the Archbishop of York.

At Trinity Church, Bloemfontein, Orange River Colony, on Sunday evenings, May 16 and 23, selections from the 'Messiah' were sung by the Church Choir of seventy voices, accompanied by a small orchestra, under the direction of Mr. George H. Deale, organist and choir-master of the church. Mr. W. Pike presided at the organ.

ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral—Sonata in the style of Handel, *Wolstenholme*.
Mr. H. C. L. Stokes, Parish Church, Yeovil—Prayer and cradle song, *Guilman*.
Mr. George J. Kimmins, King Charles-the-Martyr's, Tunbridge Wells—Toccata in G, *Dubois*.
Mr. Arthur G. Charles, St. Katharine Cree, E.C.—Moderato in F, *Gade*.
Mr. W. H. Caunt, St. John's, Crewe—Marche solennelle, *Lenore*.
Mr. H. Newbould, Wesley Church, Pretoria—Postlude in D, *Smart*.
Mr. Clarence Lott, St. Sepulchre's, E.C.—Offertoire in F, *E. M. Lott*.
Mr. Allan H. Brown, St. Peter-upon-Cornhill, E.C.—Offertoire in E (MS.), *Allan Brown*.
Mr. W. Silkstone Dobson, St. Olave's, Hart Street, E.C.—Larghetto with variations, *S. S. Wesley*.
Master Ernest Lodge, Parish Church, Wallasey—Study in C minor, *C. S. Heap*.
Mr. G. Hodgkin, St. John's, Gateshead—Sonata in C minor, *Rheinberger*.

Mr. Wilson Foster, St. Martin's-on-the-Hill, Scarborough—
Theme with variations, *T. Tertius Noble*.
Mr. H. Gaukroger, St. John's, Windermere—*Canilène* in
A minor, *Salomé*.
Mr. W. W. Starmer, King Charles-the-Martyr's, Tunbridge
Wells—Concerto, *John Stanley*.
Mr. J. Stuart Archer, Royal Albert Hall—*Allegretto*
grazioso and Concert rondo, *Hollins*.
Mr. Evan P. Evans, St. Augustine's, Johannesburg—
Offertoire in A flat, *Read*.
Mr. Stanley Dale, Presbyterian Church, Chester (dedication
of new organ built by Messrs. Rushworth & Dreaper)—
March for a church festival, *Best*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Wenzel Collie (organist) and Mr. W. J. Robbins
(choirmaster), St. Thomas's Church, Wellington, N.Z.
Mr. Herbert Dalton, St. Stephen's Church, Spitalfields.
Mr. Arthur M. Flack, Holy Innocents' Church, Hornsey.
Mr. Francis W. Harris, Stoke Demerel Parish Church,
Devonshire.
Mr. F. J. Proctor, St. Hilda's Church, Wellington, N.Z.
Mr. Edmund Prys Lloyd, St. Edmund's Church, Salisbury.

TWO FESTIVAL NOVELTIES.

SCHUBERT'S 'LAZARUS.'

In spite of the enthusiasm here in England for Schubert's music in the sixties and seventies of the last century, it seems strange that no performance of his unfinished oratorio 'Lazarus' has, so far as can be discovered, ever been given here. To Dr. Sinclair, therefore, will be due the credit of bringing to a hearing a very beautiful and practically unknown work of the once long-neglected master. 'Lazarus, or the Feast of the Resurrection,' really an Easter cantata, is a setting of a poem by August Hermann Niemeyer, professor of theology at Halle. Niemeyer's poem is divided into three parts, of which Schubert set the whole of the first and a great portion of the second, but it is not known whether he wrote music to the third part, that which deals with the Resurrection.

The work, dated February, 1820, was written during a year of great activity, one that included the lovely setting of the 23rd Psalm. Schubert was then aged twenty-three. The manuscript of Part II. remained undiscovered until it was unearthed through the instrumentality of the indefatigable Thayer in 1861. The first performance of the cantata took place at Vienna, March 27, 1863, thirty-five years after the composer's death, and in 1866 the score was published by Spina, of Vienna. An English version, by Mr. W. G. Rothery, the music edited by Mr. Ivor A. Atkins, has been specially prepared for the approaching Hereford festival, whereby the work will be available for performance in this country.

Part I. of the cantata deals with the death of Lazarus, Part II. with his sepulture and a funeral elegy by his friends. The characters are Lazarus (tenor); Mary, Martha, and the daughter of Jairus (sopranos); Nathaniel, a disciple (tenor); and the Sadducee Simon (bass). The music, like all that poured forth from the genius-endowed brain of Schubert, speaks for itself in its tenderness and delicate orchestration. Prominent features are the arioso and recitative, lovely melodies full of character and rich in their devotional expression. What little the chorus have to do is very interesting—to wit, the impressive treatment of men's and women's voices, separately and combined, in the final number:

The mortal strife did sorely maim thee,
Thy burden filled the narrow way,
Eternal rest from toil doth claim thee,
Calmly sleeping, after life's short day.

Special mention must be made of the beautiful dirge for the orchestra which opens Part II. Here the music in this unfinished cantata is typically Schubertian and worthy of the composer of the Unfinished Symphony. Although the work is naturally cast in a sombre mould, it is wonderful to what a degree Schubert has succeeded in introducing life into death.

ELGAR'S 'GO, SONG OF MINE.'

Dated 'Careggi, 1909,' this unaccompanied chorus is a setting of a little poem, only seven lines in length, by Guido Cavalcanti (1250-1301), and translated into English by D. G. Rossetti:

Dishevelled and in tears, go, song of mine,
To break the hardness of the heart of man:
Say how his life began
From dust, and in that dust doth sink supine:
Yet, say, the unerring spirit of grief shall guide
His soul, being purified,
To seek its Maker at the heavenly shrine.

That these words of the 13th century Italian poet should strongly appeal to the composer is a foregone conclusion. The music, laid out for seven voices (soprano, two altos, two tenors, and two basses), breathes that mystical spirit which has found its fullest expression in Sir Edward's larger works. To analyse such strains would be to detract from their poetic significance and reflective beauty. Suffice it to say that a splendid climax attends the words 'To seek its Maker at the heavenly shrine,' and mention must be made of a beautiful effect at the words 'His soul, being purified,' where the sopranos and first basses sing a sustained and *diminuendo* passage, above and between the other voices. The ending, too, with its final quaver chord, sung *pianissimo*, to the word 'go,' is fully characteristic of the composer. The chorus, which will be heard for the first time at Hereford next month, is dedicated to 'Alfred H. Littleton.'

Reviews.

While the earth remaineth. By Herbert W. Wareing.

Give ear, O ye heavens. By Walter G. Alcock.

[Novello & Co., Ltd.]

Dr. Herbert Wareing has been so successful in his compositions for the Church, that any fresh product from his fertile pen at once commands respect and attention. The harvest anthem before us is laid out on broad lines. First a chorus set to the opening words, then a solo, for soprano or tenor ('For My thoughts are not your thoughts'), to which succeeds another chorus section leading to a canon in the octave, between soprano and tenor, either solo or all the voices in each part. At the words 'The mountains and the hills shall break before you into singing,' the full chorus is employed and the work is brought to an imposing conclusion. For a modern composition this anthem is remarkably free from extraneous modulation, but it is none the worse on that account, and difficulties are practically non-existent.

As the anthem by Dr. Alcock forms the special musical supplement in the present number, our readers can form their own judgment as to its merits. Suffice it to say that the organist of the Chapel Royal has combined variety with skilled musicianship in setting the verses he has chosen. A good point is the modulation at the words 'Thou crownest the year with Thy goodness,' a brief section assigned to tenors and basses. The pastoral atmosphere is well portrayed in the drowsy accompaniment to 'The pastures are clothed with flocks,' and the concluding chorus is quite Elvey-like in its vigorous simplicity and healthy part-writing. Need anything more be said?

Richard to Minna Wagner: letters to his first wife.
Translated, prepared, &c., by William Ashton Ellis.

[H. Grevel & Co.]

Boundless enthusiasm continues to characterize Mr. Ashton Ellis in tilling the vast Wagnerian field of literature. His latest achievement consists of the letters written by Wagner to his first wife, Minna. The correspondence covers a period of twenty-one years, 1842 to 1863, and fills nearly 800 pages. Considering their private and domestic nature, not a few of these letters might have been curtailed with advantage, but Mr. Ellis is nothing if not thorough, and what to some may seem errors of judgment may be overlooked on account of his untiring industry.

To English readers the chief interest of these two volumes centres in the 100 pages devoted to the letters written by Wagner during his visit to London—March to June, 1855—in fulfilling his engagement to conduct the Philharmonic Society's concerts of that season. He found lodgings, for which he paid £2 per week, at 22, Portland Terrace, Regents Park, a house which then stood not far from the Zoological Gardens. He writes: 'I am living on the skirt of one of the most beautiful parts of Regents Park, not at all far from the Animal-garden: in front of the house a little garden down to the street, and across the road the fine trees of the park.' There he wrote much of 'Die Walküre.' His position was very different from that on his former visit, with Minna, to London in 1838. 'Only think,' he writes to his wife, 'of the memories thronging to my mind as I re-read this London where we roamed in such distress and fearing sixteen years ago!' Very amusing are the frequent references to the cost of living in London. He says: 'I have hit on the expedient of laying wine in (at 3 sch. the bottle), and mostly getting my dinner also cooked at home; which comes fairly cheap, since they only charge me with the actual outlay. My dinner then consists of soup (the most expensive item), a roast beef, and Chester cheese. For my lunch (at one) I generally send out for a dozen oysters. I fancy I shall manage cheapest that way.'

Wagner's comments upon the concerts which he attended, other than those he conducted, are not without interest. He writes: 'I was at a performance of the Sacred Harmonic Society where they give religious music, oratorios, &c., twenty-five to thirty times a year. Really that is the best music one has in England: the *Requiem*, indeed, was quite respectfully rendered under Costa. I paid him a call on the strength of it yesterday, which appeared to please him very much.' On the other hand, at a performance of the 'Messiah' he 'nearly died of ennui,' and he declined to go to a concert of the New Philharmonic Society, 'where that donkey Dr. Wyde also meant to do the "Ninth Symphony" after me.' He fell foul of the critics, especially Dawson, as he calls him, 'reporter to *The Times*.' He writes: 'Quite funny tales are told me of this Dawson,' and in reference to 'his enormous tirade in *The Times*,' he adds: 'his editor may have given him a hint; so he has confined the venting of his gall on me in his own rag, the *Musical World*.' He speaks of 'Sterling English compositions as unimpeachably correct as an example in arithmetic, but without one trace of fancy or invention: the joy it gave me to be let conduct these tone-poems, you may readily conceive!'

The letters cover a variety of subjects—e.g., a visit to Brighton, the pills that Praeger gave him, and so on. He concludes one letter with 'Adieu, I'm very tired, and have just ordered a small bottle of stout (porter). *God save the Queen!*'; and another, 'Greet all our dear friends heartily from Thy Knight of the Order of the Garter.'

It so happened that Berlioz was here in London, conducting concerts, at the same time as Wagner. The latter writes concerning him under date June 15, 1855:

Yesterday I had a call from Berlioz, who is tramping for his daily bread, and really is hard pushed; he cannot earn a sou in France, so he has to eke out a scanty subsistence by concerts in England and Germany (which, as I happen to know, bring him mighty little in). Here he is invited by the *New Philharmonic Society*. He has made his peace already with the local press, after being likewise torn to tatters by it to begin with. Besides his 'Romeo and Juliet' symphony, he also conducted a symphony by Mozart, which he let them murder so horribly that I turned tail. But that's quite English;

they like it that way, and Berlioz, who only looks to money now, knows how he has to do things. For that matter he lacks all depth.

For the many references to the Philharmonic Society—its policy, directors, concerts, &c.—the reader is referred to the book itself. The extracts we have given should whet his appetite for a detailed perusal of its interesting and often amusing pages. To praise Mr. Ellis's work as translator would be an act of supererogation. Even his index is a marvel of industry and completeness. Here are some of the headings under Wagner, Richard—Childless; Diet, food, &c.; Dreams; Insomnia; Money matters . . . *almost every other page* (the italics are Mr. Ellis's); Sea-sickness; Smoking, and so on; while under Wagner, Minna, we find Horse-back, on; and Ran away. Two excellent portraits, of Richard and Minna Wagner add to the attractiveness of a well-printed, well-edited, and very readable contribution to the large and ever-increasing library of Wagnerian literature.

SHORT ANTHEMS.

Rejoice ye with Jerusalem. By Oliver King.

Lord God Almighty. By Verdonck.

Let the wicked forsake his way. By John Goss.

[Novello & Co., Ltd.]

The first of the above selection is described as a short solo anthem, but the chorus part is of equal importance, opening the work and throughout supplementing the soprano solo. Considerable independence characterizes the part-writing, especially at the close, where scale-passages in contrary motion, sung *pianissimo*, have a beautiful effect. Verdonck lived from 1564 to 1625, and his motet 'Lord God Almighty,' as edited by Mr. R. T. White, is an interesting example of 17th century church music well calculated to interest singers and impress listeners. The inclusion of Goss's full anthem 'Let the wicked forsake his way,' increases the value of this useful series. It is an admirable specimen of dignified, terse and effective sacred music—indeed, it is thoroughly Goss-like. Need anything more be said?

Six Songs from 'A child's garland of verses.' Words by Robert Louis Stevenson. Music by K. Sterndale Bennett. [Paterson & Sons.]

'My bed is a boat,' 'Windy nights,' 'My shadow,' 'The swing,' 'Foreign children,' and 'Marching song' are the titles of the six charming little children's poems by Stevenson chosen for musical setting by Mr. Sterndale Bennett. If he intended the songs to be sung by children the composer evidently had in his mind young vocalists of considerable experience, for some of his ideas take the form of harmonic effects that are a little beyond the scope of the ordinary child of tender years. But the ideas, whether harmonic or melodic, are always ingenious and artistic. The accompaniment is often cleverly descriptive, especially in the case of 'Windy nights'; moreover, it is full of interest, and contains those qualities that display the musicianship of the composer.

VIOLIN MUSIC.

Six pièces du XVIII. Siècle, pour violon avec accompagnement de piano. Par Alfred Moffat.

Præludium und Fuge (H. Moll), für die Violine allein. Max Reger.

[Bote & G. Bock.]

Mr. Alfred Moffat's untiring industry in searching through ancient violin music for buried treasures is most laudable. Thereby he often brings to light forgotten and neglected treasures which, though antique as regards the date of their composition, are yet full of that freshness and breath of the true spirit of music of the days when music and melody were synonymous terms. Mr. Moffat's latest researches have unearthed works by composers of the 18th century, and the result is a new issue of *Six pièces du XVIII. Siècle*. The set contains a Rondeau by Jean Oliver Astorga, who, although he lived in London, is a comparatively unknown composer; a Bourée et la Coquette, by August Gottlieb Muffat, a pupil of J. J. Fux; a Menuet by the celebrated Giovanni Battista Pergolesi; an Intermedio by Jean Joseph Mondonville, a well-known French violinist and composer in

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his day; a Fantasia by Francesco Antonio Bonporti, an Imperial Counsellor of Austria and (according to Grove) one of the earliest instrumental composers of importance; and an Allegro vivamente by the justly-esteemed violinist Pietro Nardini. Each piece is, in its way, of interest; but the Allegro of Nardini is likely to be the one most in request.

Violinists in search of an effective concert solo, without accompaniment, may be advised to turn their attention to Max Reger's *Präludium und Fuge* in B minor. It is well worthy of consideration, and is difficult without being by any means inordinately so.

Valse Etude, by D. Alard. Arranged and with pianoforte accompaniment composed by Spencer Dyke.
Rezinka, for violin and pianoforte. By Franz Drdla.

[Bosworth & Co.]

Mr. Spencer Dyke has composed an admirable pianoforte accompaniment to a Valse Etude by Alard, with the result that the piece is transformed into a fine violin solo with accompaniment, one that is well fitted for a concert performance.

Few violin composers of the present day have advanced more rapidly than Franz Drdla (pronounced, by the way, as *Dordla*), born on November 28, 1865, at Saar, in Moravia, on the borders of Bohemia. One of his latest works, 'Rezinka,' is in the form of a Mazurka, and gives a fairly characteristic example of the style of many of Drdla's compositions. Brilliance in the violin part, originality of themes, many tenderly persuasive passages, and attractive pianoforte accompaniments, all these combine to make the composer a favourite among violinists.

SONGS.

Odelette. The Dance. Chrysilla. Anacreontic Ode.
Composed by E. M. Smyth.
Eight Songs (Op. 14). Composed by Brahms. English words by W. G. Rothery.

[Novello & Co., Ltd.]

All the originality of Miss Ethel Smyth's style and methods is employed in the composition of her songs. The four latest examples from her pen are designed for and conceived with a view to orchestral accompaniment, and their full merit is not revealed by a glance through the pianoforte score. The orchestral colours not only show the harmonic scheme in a more vivid light, but help to intensify the mood. However, all the virtues that depend least upon the instrumental setting—the ingenious harmonies, the beautiful melodic ideas, the deep expression and pathos, and general strength of conception—all these will meet with their full appreciation through the medium of the pianoforte arrangement skillfully devised by the composer.

The songs are of elaborate design and considerable length. Modern—but not ultra-modern—in style, they belong to some extent to the impressionist school; of 'The Dance' this is especially true. There is, however, little trace of the influence of any other composer. The 'Odelette' and the 'Anacreontic Ode' are particularly strong and individualistic. 'Chrysilla' can be had arranged for a violin obbligato, with which many charming effects could be obtained. French and English words are provided in all the songs. In three cases the French text is by H. de Rénier and the English version by Alma Strettell. In the 'Anacreontic Ode' the French version is by Leconte de Lisle and the English by Miss Smyth. In all cases the English text is worthy of the original. The range of the vocal parts is that of a mezzo-soprano or baritone voice.

Mr. Rothery's translations continue to provide an element which is bound to exert its influence in popularizing and spreading a knowledge and an appreciation of Brahms's songs. The examples comprised in Op. 14 are mostly Volkslieder. The first book contains 'At the window' ('Vor dem Fenster'), 'The wounded youth' ('Vom verwundeten Knaben'), 'Murray's lament' ('Murray's Ermordung') and 'A sonnet' ('Ein Sonett'); the second selection contains 'Parting' ('Trennung'), 'So secretly' ('Gang zur Liebsten'), 'Serenade' ('Ständchen') and 'Longing' ('Sehnsucht'). 'Murray's lament' is a song of mourning for 'the bonnie Earl,' assassinated in 1502, and is described as coming from Herder's 'Stimmen der Völker.' 'A sonnet' is described as 'Aus dem 13^{ten} Jahrhundert.' The 'Serenade' is well-known for its simplicity and beauty.

PART-SONGS.

Day-dreams. The thrush sings. Composed by Max Meyer-Olbersleben.

By woodland and wayside. When the world is gay.
Composed by Ewald Franz.

The nightingale in moonlit glade. The birds are singing.
Composed by Hans Sitt.

English words by W. G. Rothery.

[Novello & Co., Ltd.]

Only pleasant dreams are recorded in Mr. Meyer Olbersleben's 'Day-dreams.' The music reflects the glow and not the languor of the noon-day sun and, preserving a swinging rhythm and a graceful melodic style, it provides a pleasant and singable part-song. The same composer's 'The thrush sings' displays similar characteristics. Melody and gratefulness in the vocal parts are the first consideration. In both part-songs the effect is heightened by the simplicity of the means employed.

The feature of Mr. Ewald Franz's 'By woodland and wayside' is the variety of its rhythm. The beat is continuous, but its divisions constantly vary between triple and duple or quadruple. The interest is also upheld by the assigning of a small section to solo voices alone. Abundant expression marks supply a guide to the proper method of interpretation, and if not exaggerated in performance, make for lightness and delicacy. Mr. Franz's 'When the world is gay' is a species of vocal dance. The tenor and bass parts supply a guitar-like accompaniment in the opening sections of each of the four verses, while the soprano and alto voices sing a dainty tune. The tripping rhythm so established is continued when the four voices blend into closer harmony. Accidentals are very few and elementary, and there is an entire absence of anything approaching difficulty.

In 'The nightingale in moonlit glade,' Hans Sitt has devoted his attention and his skill to imparting smoothness and interest to the vocal writing. There is no squareness of construction, the flow of the music being at once varied and carried along by the treatment of the lower parts, which are more than an accompaniment to the melody. Choralists will find many attractive qualities in this part-song. 'The birds are singing' is simpler in the design of its part-writing but is more varied in tonality. Its harmonies are, however, by no means difficult in execution. These two examples of Hans Sitt's writing would go well together in a choral society's programme.

PART-SONGS FOR MALE VOICES.

Walpurga (Op. 30.) By F. Hegar. English words by Rev. Canon Gorton.

Nine Part-songs for men's voices (with tenor lead). By Robert Schumann. English words by W. G. Rothery.

The piper o' Dundee. The Laird o' Cockpen. Pibroch of Donuil Dhu. By Granville Bantock.

Bushes and Briars. The jolly ploughboy. Folk-songs, arranged for male-voice quartet (tenor lead). By R. Vaughan Williams.

[Novello & Co., Ltd.]

The vigorous English versions provided by Canon Gorton have been the means of familiarising Friedrich Hegar's male-voice choral ballads in England, especially in the North, where they are frequently used as test-pieces at competition festivals. Their intense dramatic force—of which a well-known example is found in 'The phantom host'—is again typified in 'Walpurga.' The original German words, which Canon Gorton has translated with conspicuous ability and art, are a Ballade by Carl Spitteler. They describe the ill-starred attempt of a headstrong young knight (Riland) to tame the fiery spirit of Walpurga, a virulent wood-pixy, and to win her affections. Plentiful opportunity is therefore provided for vivid musical treatment, of which the composer has fully availed himself, for his setting abounds in light and shade and quick changes of mood. All parts contain something to interest the singers and to display their ability. The highest part is for tenor voice.

The care which Schumann expended upon the composition and perfection of his smaller works of every description is evidenced in this collection of nine part-songs, belonging to Op. 33, Op. 62, and Op. 65. The songs differ in character and in happiness of invention; the most elaborate are 'Life's crown is love,' 'The bells of Spring,' and 'The night watch,' in all of which charming ideas are embodied. Other extremely effective examples are 'The lotos-flower,' and 'Blossom or snow.' The latter is written for three tenor solo voices in addition to the chorus part. All are unaccompanied and written for tenor lead, and are published separately.

No composer excels Mr. Granville Bantock in humour, and the latest examples of his exploits in that field, 'The piper o' Dundee' and 'The laird o' Cockpen,' will not fail to be appreciated. Both are suitable for solo quartet singing, and in the hands of clever artists will display considerable laughter-provoking qualities. Considered as music, however, they are in no way artistic, while the way in which the tunes are bandied about from pillar to post—or, to speak more technically, from part to part—is in the highest degree ingenious. The 'Fibroch of Donuil Dhu' has many similar characteristics, but is in more serious vein, being a warlike exhortation to the Clan-Conuil in which the martial spirit and Scots idiom are blended with elaborate and conspicuous success.

The modal characteristics of the Essex folk-song 'Bushes and briars,' are well preserved in Dr. Vaughan Williams's quartet arrangement. Here, and in the Sussex folk-song 'The jolly ploughboy,' the proper restraint has been observed in the choice of harmonic and other devices, with the result that both quartets are perfectly simple and appropriate.

ROYAL MILITARY SCHOOL OF MUSIC.

At fresco surroundings, sunshine tempered by a gentle breeze, good company, and beautiful music, all combined to provide a most enjoyable afternoon on July 8, in the pleasant grounds of Kneller Hall. The occasion was an 'At Home,' upon the invitation of the Commandant (Colonel A. G. Balfour) and Officers of the Royal Military School of Music, to meet the Master (The Lord Mayor of London), Wardens, and the Court of Assistants of the Worshipful Company of Musicians, and a most successful garden party it proved to be.

On all hands it was admitted that the chief attraction was the magnificent playing of the band of the Royal Military School of Music, which charmed all those whose good fortune it was to be present, with the following selection of music:

1. Grand March .. Coronation .. Percy Godfrey.
2. Overture The land of the mountain and the flood
Hamish MacCunn.
3. Gipsy Suite Edward German.
4. Prelude to Colombia Mackenzie.
5. Song The better land Cowen.
6. Selection from the works of Sir Edward Elgar
Specially selected and arranged by Captain A. J. Stretton.
7. Glees .. { (a) Image of the rose .. Reichardt.
(b) Hail, smiling morn .. Spofforth.
Played by 30 trombones.
8. Marching song .. Follow the colours Elgar.
9. Symphony in B minor, The Unfinished Schubert.
10. Two characteristic dances (Op. 22) .. Coleridge-Taylor.
11. Selection Ivanhoe Sullivan.

GOD SAVE THE KING.

It will be observed that, with two exceptions, the programme consisted of British music. The players, placed on an orchestra erected under a group of fine old elms, looked very picturesque, their bright uniforms providing a pleasant contrast to the foliage of the trees. They numbered 180 performers, including 50 clarinets, 10 oboes, 16 flutes, 20 cornets, 10 trombones, 12 euphoniums, 8 double-basses, &c.

The following regiments were represented in the pupils under training and who played in the band—Royal Artillery, Guards, Royal Engineers, Dragoon Guards, Hussars, in addition to a large number of infantry regiments. British regiments were also similarly represented by the students—the future bandmasters of the Army—who are under training at Kneller Hall. Eight of these students showed their conducting skill on this occasion—Messrs C. E. Caulfield, R. Cahill, S. J. Freeman, K. S. Glover, A. D. Hancock, C. Hartmann, E. J. Macdonald, and R. P. O'Donnell. In this connection it should be stated that Mr. H. L. C. Finucane, the recipient of the medal given last year by the Musicians' Company to a Kneller Hall student, is now in India with his regiment, the 2nd East Lancashire; also that Schubert's Unfinished Symphony was played in honour of Colonel T. B. Shaw-Hellier, a former Commandant of Kneller Hall, who was present on this occasion.

To give detailed criticism of the manner in which the several pieces were performed would be to write down a succession of eulogies. Suffice it to say that the entire renderings reflected the greatest credit upon Captain A. J. Stretton, the director of music, who conducted two of the pieces. Even the most critical listener could not fail to appreciate and admire the beautiful non-blatant tone of these 180 excellent performers, no less than the wonderful precision, the depth of expression, and especially the delicate phrasing which characterized the entire performance. Special mention must, however, be made of the playing of 'Hail, smiling morn' by thirty trombones, a combination only possible at Kneller Hall. This was a veritable triumph of artistic interpretation from the first note to the last—blending, precision and shading being perfect.

Among the company present were the Lord Mayor, Master of the Musicians' Company, and many of the members of the Company; also Sir Edward Elgar, Sir Alexander Mackenzie, and Sir George Martin. After the performance of No. 6 on the programme—a remarkably successful and popular-sounding selection from the composer's works—Sir Edward Elgar advanced, bareheaded, to the orchestra and addressed the players as follows:

I am greatly indebted to Colonel Balfour for giving me an opportunity to thank you for your playing, and to tell you how much I have enjoyed listening.

The occasion is to me exceptional in more ways than one. First, I have never before heard so large a body of military instrumentalists, and I am delighted with the great sonority of the tone you produced; secondly, although the band is so large the delicacy and refinement of phrasing was wonderful. I thank you, gentlemen, most sincerely for the artistic way in which you performed my music, and it was specially interesting to observe that students of the School stepped down from their places in the band and took the baton with such success.

You are evidently in the best possible hands. What I have heard foretells very excellent things for the future. I congratulate Captain Stretton very warmly on his work, and I congratulate you as warmly upon having such an admirable musical guide.

In like manner, after No. 4 had been played—or rather repeated in order that the composer might hear his music, he having arrived later in the afternoon—Sir Alexander Mackenzie, after complimenting Captain Stretton and thanking the band for their fine performance, said: 'I did not know that I had written such a nice piece until I heard you play it.'

The afternoon's music furnished full proof, if proof were wanting, that the Royal Military School of Music is one of those institutions of which the country has reason to be proud. In regard to the practical working of the School, and the services in the Chapel, it may be mentioned that an illustrated article on Kneller Hall appeared in the *Musical Times* of August, 1900.

One with eyes the fairest.

August 1, 1909.

FOR CHORUS OF MIXED VOICES (UNACCOMPANIED).

FROM THE "CYCLOPS" OF EURIPIDES.

Translation by SHELLEY.

Composed by GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Delicato, con molto espressione.
p dolce. dim. mf

SOPRANO.
 One with eyes the fair - est Com - eth from his

ALTO.
 One with eyes the fair - est Com - eth from his

TENOR.
 One with eyes the fair - est Com - eth

BASS.
 One with eyes the fair - est Com - eth

(For practice only.)
Delicato, con molto espressione. ♩ = about 72.
p dolce. dim. mf cres.

dim. più p
 dwell - ing, from his dwelling, his dwell - ing, from his dwell - ing ;

dim. più p
 dwell - ing, from his dwelling, his dwell - ing, from his dwell - ing ;

dim. più p
 from his dwell - - - ing, . . cometh from his dwell - ing ;

dim. più p
 from his dwell - - - ing, . . cometh from his dwell - ing ;

dim. più p

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The Musical Times, No. 798.

(1)

mp *dim.*
 Some one loves thee, rar - est, some one loves thee, rar - est,
mp *dim.*
 Some one loves thee, rar - est, some one loves thee, rar - est,
mp *dim.*
 Some one loves thee, rar - est, some one loves thee, rar - est,
mp *dim.* *espress.*
 Some one loves thee, rar - est, some one loves thee, some one loves thee,
mp *dim.* *p* *espress.*
p *espress.*
 some one loves thee, rar - est,
p *espress.*
 some one loves thee, rar - est,
p *espress.*
 some one loves thee, rar - est,
p *espress.*
 rar - est,
p *espress.*
p *espress.*
p *espress.*
p *espress.*
mf *dim.* *cres.*
 Bright be-yond my tell - ing, bright be-yond, be-yond, be-yond.
mf *dim.* *cres.*
 Bright be-yond my tell - ing, . . . bright be-yond, be-yond, be-yond, . .
mf *dim.* *cres.*
 Bright be-yond my tell - ing, . . . bright be-yond, be-yond, be-yond, . .
mf *dim.* *cres.*
 Bright be-yond, be-yond my tell - ing, bright be-yond . . my tell - ing,

my tell - ing, some one loves thee, loves thee be - yond my tell - ing, bright

some one loves thee be - yond my tell - ing, rar - est, rar - est, rar - est, bright

some one loves thee be - yond my tell - ing, rar - est, rar - est, rar - est, bright

bright be - yond my tell - ing, some one loves thee, bright

mf *più f*

be - yond my tell - ing, bright be - yond my tell - ing.

be - yond my tell - ing, bright be - yond my tell - ing.

be - yond my tell - ing, bright be - yond my tell - ing.

be - yond my tell - ing, bright be - yond my tell - ing.

dim. *p* *dim.*

Poco lento. *pp* *cres.* *p* *dim.*

In thy grace thou shi - nest Like some nymph di - vi - nest In her cav - erns

pp *cres.* *p* *dim.*

In thy grace thou shi - nest Like some nymph di - vi - nest In her cav -

pp *cres.* *p* *dim.*

In thy grace thou shi - nest Like some nymph di - vi - nest In her cav -

pp *cres.* *p* *dim.*

Poco lento. *pp* *cres.* *p* *dim.*

In thy grace thou shi - nest Like some nymph di - vi - nest In

mf dew - y : All delights pur - sue thee, . . . *meno f* all de - lights pur -
mf - erns dew - y : All delights pur - sue thee, . . . *meno f* all de - lights pur -
mf - erns dew - y : All de - lights, . . . *cres.* all delights pur - sue thee, all de - lights pur -
mf . . . her cav - erns dew - y : All delights pur - sue thee, all de - lights . . .

mf *cres.* *meno f*

Molto sostenuto. *p* *espress.* *dolce.*
 - sue thee, Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - ing,
p *espress.* *dolce.*
 - sue thee, Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - ing,
p *espress.* *dolce.*
 - sue thee, Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - ing,
p *espress.* *dolce.*
 . . . pur - sue thee, Soon pied flowers, sweet - breath - ing, . . . Shall thy head be wreath - ing, . . .

Molto sostenuto. *p* *espress.* *dolce.*

più p *dolce.* *cres.*
 Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - ing, . . .
più p *dolce.* *cres.*
 Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - ing, . . .
più p *dolce.* *cres.*
 Soon pied flowers, sweet - breath - ing, Shall thy head be wreath - ing, . . .
più p *dolce.* *cres.* *espress.*
 . . . Soon pied flowers, sweet - breath - ing, . . . sweet - breath - ing, Shall thy head be wreath - ing, . . .

più p *dolce.* *cres.* *espress.*

(4)

dim. *p* *più p* *espress.*

shall thy head be wreath-ing, shall thy head be wreath-ing, shall be

dim. *p* *più p* *espress.*

shall thy head, . . shall thy head, . . shall be

dim. *p* *più p*

shall thy head be wreath-ing, shall thy head be wreath-ing, . .

dim. *p* *più p*

shall thy head, . . shall thy head, . .

dim. *p* *più p* *espress.*

rall. poco a poco. *dim.* *pp*

wreath-ing, shall be wreath - ing thy head. . .

rall. poco a poco. *dim.* *pp*

wreath-ing, shall be wreath - ing thy head. . .

espress. *rall. poco a poco.* *dim.* *pp*

shall be wreath-ing, shall be wreath - ing thy head. . .

espress. *rall. poco a poco.* *dim.* *pp*

shall be wreath-ing, shall be wreath - ing thy head. . .

espress. *rall. poco a poco.* *dim.* *pp*

PATRON'S FUND CONCERT.

The Royal College of Music Patron's Fund, instituted in 1903, continues to extend its benefits without favour to young British composers and executants from all quarters. At the annual orchestral concert, given with the co-operation of the London Symphony Orchestra at Queen's Hall on July 14, the following works were performed:

Three Scottish pictures for orchestra ..	J. St. A. Johnson.
1. Coronach. 2. Highland gathering. 3. Halloween.	
Concerto for pianoforte and orchestra ..	Haydn Wood.
MISS ELLEN EDWARDS.	
Two songs for baritone and orchestra ..	Frank Bridge.
MR. ROBERT CHIGNELL.	
Violin solo, Concerto in D minor ..	Wieniawski.
MISS MARY LAW.	
Symphonic poem, 'Boadicea' ..	Montague Phillips.

All the new works given were fully worthy of inclusion; and the executants as well as the composers justified their choice as the objects of the administrators' benevolence. The pieces by Mr. Johnson were cleverly designed and always interesting and pleasant to listen to: elaborately wrought, without sacrifice of beauty. Mr. Haydn Wood's Pianoforte concerto was a brilliant piece of work and was brilliantly executed by Miss Edwards. The songs 'I praise the tender flower' and 'Thou didst delight my eyes,' the words by Robert Bridges, composed by Mr. Frank Bridge, were excellent examples of the best modern ideals, and owed a good deal to their well-balanced and controlled orchestral scoring. The most ambitious and striking of the English works was the symphonic poem 'Boadicea,' by Mr. Montague Phillips. It puts forward no strong claim to be considered solely as programme music, as there is little characterization in the themes, and 'he form is governed by abstract considerations. The music is strongly conceived throughout, and is constructed with a musicianly hand. The noisy orchestration of the final section is an unfortunate defect, as it is no mere cloak for emptiness, but on the contrary, marred the effect of an imposing conclusion.

A neat performance of Wieniawski's Violin concerto was given by Miss Mary Law, under the direction of Sir Charles Stanford. The remaining numbers, except the 'Scottish pictures,' in the programme were conducted by their composers.

At a recent meeting of the Committee, the following grants were made: Twenty-five pounds each for study abroad to Mr. Ioan Lloyd-Powell, Royal College of Music; Mr. Montague Phillips, Royal Academy of Music; Miss Ellen Edwards, Royal College of Music; and Miss Hilda Lett (2nd grant), Guildhall School of Music. Twenty-five pounds (3rd grant) towards Mr. T. F. Danhill's concerts of chamber music by British composers, and fifty pounds towards Mr. Edward Mason's concerts of choral works by British composers. The Committee also decided to defray the cost of publishing the Quintett for pianoforte and strings, composed by Mr. James Friskin, Royal College of Music.

ROYAL ACADEMY OF MUSIC.

At the concert given at Queen's Hall on June 30, a long programme was provided in which both the creative and executive talent of students was again strongly exemplified. The most important new composition was an Operatic Prologue for soli, chorus and orchestra by Miss Eleanor C. Rudall entitled 'The rock of Aesjöen.' The two solo parts represented Ragna, a maiden, and a lake-spirit inhabiting a rock-bound pool in Norway; the voices of the chorus represented attendant water-spirits. A dramatic scene between these characters has been set by Miss Rudall to dramatic music of modern texture, the merits of which are somewhat marred by a tendency to over-orchestration. On this account the efforts of Miss Dora Gascoigne, Miss Dorothea Webb and the Students' Female-Voice Choir could not be properly appreciated. A setting of Longfellow's 'Onaway! awake, beloved!' by Mr. Ralph Letts, sung by Mr. Wilson Thornton, revealed a fluent and, at times, melodious style. The most interesting item in the remainder of the programme was a Recitative and Air, 'Olga, the glory of our race,' by Goring Thomas, originally intended for his

opera 'Nadeshda,' but supplanted—many will say for good reason—by 'O, my heart is weary.' Other students who took part were Mr. Barry Coney (baritone), Mr. Evan Williams (violin), Miss Lillian Hawkins (harpist), Miss Elsie Jones and Mrs. A. M. Heasman (pianists). The orchestral playing, under Sir Alexander Mackenzie, was entirely satisfactory.

The annual distribution of prizes took place at the Queen's Hall on July 23, when the presentations to the successful students were made by the Duke of Connaught. In his customary address Sir Alexander Mackenzie made special allusion to the astonishing advance of technical dexterity among the pianoforte students, and stated that the examiners in that section had found it necessary to award an unusual number of silver medals. He also mentioned that Messrs. Chappell and Messrs. Challen had offered gold medals for pianoforte-playing.

No fewer than six scholarships and one exhibition will shortly be available for competition at the Royal Academy of Music. They are: for composition, 2 (one for male candidates); singing, 2 (female vocalist and tenor); pianoforte, 1; violin, 1; violin or violoncello, 1. Unless otherwise stated, the competitions are open to candidates of both sexes. Full particulars can be obtained from the Secretary of the Royal Academy of Music.

ROYAL COLLEGE OF MUSIC.

The final concert of the term was given on July 23, when the programme opened with Mr. William Wallace's Symphonic poem 'Villon,' which, it will be remembered, was originally performed early this season by the New Symphony Orchestra. A feature of special interest was Mozart's Bauern-Symphonie in four movements, the humorous character of which was excellently revealed by the orchestra. Mr. William Murdoch was the soloist in Beethoven's fifth Pianoforte concerto. The concert concluded with a waltz by Johann Strauss, the vivacious strains of which were played with special verve by the students, doubtless inspired by gleeful anticipation of the coming vacation. Miss Gladys Honey, Miss Doris Simpson and Miss Dilys Jones were the vocalists, and Sir Charles Stanford conducted.

TRINITY COLLEGE OF MUSIC.

The orchestral concert given by the students at Queen's Hall on July 7 was interesting from two points of view—the programme and the performers. It is not often nowadays that a concert selection includes so many compositions of the old and great masters as formed the scheme on this occasion. Handel, Mozart, Beethoven, Schubert, Mendelssohn and Schumann were all represented. Such substantial fare is not only exceedingly wholesome wherewith to satisfy the artistic appetite, but it nourishes a desire for all that is good and true in music. Students become acquainted fast enough with modern, not to say ultra-modern, music; therefore it is most desirable that they should know the great classics and profit thereby—in other words, that they should learn to walk before they learn to run, otherwise they may suffer some nasty falls.

One now seldom hears Schumann's beautiful E flat Symphony (the Rhenish). It used to be a great favourite at the Crystal Palace in the hey-day of those enjoyable Saturday concerts; therefore it was pleasant on this occasion again to listen to Schumann's charming strains. It was a pity, however, to divide the Symphony, and even to omit a portion, whereby the continuity and completeness of the work was lost. The playing of the orchestra in this, and indeed throughout the concert, had much to commend it: in *forte* passages the strings seemed rather weak in comparison with the wood-wind, brass and percussion, but any want of balance in this respect was atoned for in the delicate manner wherewith the soloists, both vocal and instrumental, were accompanied, a true test of orchestral artistry, for such restraint is rare.

The work of the soloists testified to the careful teaching the students are receiving at the institution. Of the various instrumentalists special mention must be made of Mr. Walter Britton for his admirable playing of two movements from Goltermann's Violoncello concerto (Op. 14), in which this

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excellent young artist showed both taste and skill combined with true intonation. It is nearly thirty-seven years ago that Professor Prout's Organ concerto in E minor (Op. 5) was produced at a Crystal Palace concert—the actual date is October 19, 1872—with Stainer as the soloist. Its revival—or rather the *Allegro moderato* movement—on the occasion under notice served to display the technical skill of Mr. Harry Gray. The remaining instrumentalists were Miss Bertha Tomlin, Mr. Richard Johnson and Mr. Edward S. Mitchell (pianoforte), and Miss Alice Lees (violin); while the vocalists were Miss Edith M. Davies, Miss Eveline Matthews (who gave a tasteful rendering of Mozart's 'Non so più,' from 'Le Nozze di Figaro'), Miss Hilda Felstead, and Mr. Horace Witty, all of whom gave evidence of earnestness of purpose and a desire to do credit to their teachers.

Mr. Allen Gill conducted with his customary enthusiasm, alertness and discretion, and by well-merited applause a very large audience showed their appreciation of and encouragement to the young people who had provided so pleasant an afternoon's music.

'The musical culture of the young'—a most important matter—was the subject of a lecture delivered at Messrs. Broadwood's Rooms on July 17 by Dr. J. Warriner. Illustrations were given by children who are now receiving tuition at Trinity College of Music, in connection with the classes for the training of teachers of music in that institution, representing in three grades the work of their first, second and third terms respectively.

GUILDHALL SCHOOL OF MUSIC.

The work of this flourishing institution was exhibited at the City of London School on June 30 at an orchestral concert. A Concert Overture, by Mr. Frederick J. Massey, was an exceedingly creditable effort, as was also a Pianoforte concerto composed and played by Miss Ethel Scarborough. The capabilities of the orchestra were chiefly exercised in Spohr's much-neglected Symphony in C minor, and proved fully equal to its demands. Mr. Anissim Tschakow played Weber's Concerto in F minor for clarinet, and Miss Maude Wilby and Mr. Reginald Crawford took part as vocalists. The Principal, Dr. W. H. Cummings, conducted.

ROYAL OPERA.

BARON D'ERLANGER'S 'TESS.'

The season now rapidly drawing to a close has in comparison with past years been generous in the matter of novelties. We have already noticed three 'first performances,' as operas *per se*, in England—'Samson et Dalila,' 'Pelléas et Mélisande,' and 'Louise,' all, it should be observed, by French composers! A fourth opera—performed for the first time in this country on July 14—is entitled 'Tess,' the libretto of which is founded on Mr. Thomas Hardy's well-known romance 'Tess of the D'Urbervilles.' Baron d'Erlanger, who has set it to music, has already composed two operas. The first, 'Jehan de Saintré' has not yet been heard in London, but the second, 'Inez Mendo,' was brought forward at Covent Garden in 1897. Of instrumental music Baron d'Erlanger has written a Pianoforte quintet and a Violin concerto—performed by Herr Kreisler—at a Philharmonic Concert in 1903—and the excellent merits of both works have been recognised.

Libretti are not, as in the palmy days of Italian Opera, little more than pegs on which to hang the music; an interesting story is indispensable to the vitality of a work, and that of poor Tess, who through the credulity of her father was ruined by the arch-libertine Alec, is sad, and the rest of her brief life sadder still. There is no need to describe the story as told in the libretto. Much that is in the romance had to be omitted, and the scenes used are presented in condensed form. Signor Illica, the compiler of the libretto, has cleverly accomplished his task, yet if it be compared with the romance it will be seen that the *dramatis personæ* are practically only sketches of the originals. Many, however, will be able mentally to supply what is lacking in the opera-book. The music of Baron d'Erlanger has good points. It is full of melody, and of a kind which makes an immediate appeal. Italian influence is strongly felt, though the employment of representative

themes gives a certain Wagnerian flavour to the work. The Old Style Dance in Act I is bright and quaint. Then in Act 2, when Tess expresses her longing to return home, also in the following scene with her brother Aby, there are passages of true feeling and of plaintive charm. The long Prelude to Act 3 is one of the best things in the opera, and may possibly be heard in the concert room. The composer is not always convincing in the way he employs his themes. In this Prelude, however, there are two which point to the peaceful life of Tess in her father's cottage when Angel Clare showed his admiration of her. These themes are developed not only with skill, but with a certain poetry. In the love duet of Act 3 there are passages of strong emotional character. The opera is certainly interesting, and yet it does not altogether make a very strong appeal. The work may require more than one hearing to render justice to it; not because it is elaborate, but rather because of its outward simplicity which possibly prevents one duly appreciating the thought and ability which went to the making of it. The performance was excellent. Mlle. Destina impersonated Tess, Mlle. de Lys Aby, Signor Zenatello Angel Clare, Signor Sammarco Alec, while M. Gillbert and Madame Lejeune represented Tess's father and mother, and all deserve highest praise, Signor Panizza conducted. The mounting of the opera was most effective. There was a crowded house, and recalls were frequent.

MR. JOSEPH HOLBROOKE.

The choral and orchestral concert of his own compositions, given by Mr. Joseph Holbrooke at Queen's Hall on June 25, with the co-operation of the Beecham Orchestra and the Alexandra Palace Choir, materially advanced his position as a British composer of serious aims. To judge from his preliminary announcements and messages to Press and public, this was the last result that Mr. Holbrooke anticipated. As on previous occasions, he indulged in subtle humour, but on this occasion his music was more convincing. This was chiefly brought about by the first performance of an orchestral Prelude to 'Dylan' (Op. 53). The subject-matter illustrated by this tone-poem is a poem by Mr. T. E. Ellis, in which winds, waves and wildfowl are personified. Mr. Holbrooke is well qualified by his command of orchestral colour to paint a musical picture on such a background. The scoring is vivid and masterful; but it is not so much in this as in the purely musical aspect that the work is superior to the majority of Mr. Holbrooke's orchestral compositions. The themes are strong and their treatment logical. Sections are built up with continuity of musical thought and connection of ideas, and not with rhapsodical indulgence in eccentricity. Altogether, the Prelude to 'Dylan' is perhaps the most satisfying of Mr. Holbrooke's orchestral pieces.

The other works performed on this occasion were an excerpt from the 'illuminated' Symphony 'Apollo and the seaman'; 'Annabel Lee,' for voice and orchestra, sung by Mr. Reginald Davidson; two new songs, 'Killary' and 'The stars,' sung by Miss Edith Evans and accompanied by the composer at the pianoforte; and the dramatic choral symphony 'Homage to E. A. Poe.' The last-mentioned work was given its first London performance, having been produced at Leeds last year. The execution of the choral portions by the Alexandra Palace Choir added yet another to the laurels won by them under Mr. Allen Gill.

Mr. Victor Benham played Beethoven's Pianoforte concerto in E flat, also conducted by Mr. Allen Gill. 'Dylan' was performed under Mr. Beecham's direction, and the remainder of the performance was conducted by Mr. Holbrooke. We are glad to say that the concert-giver's expectations of increased resonance due to the absence of audience were disappointed.

A fine performance of Haydn's 'Creation' was given in the City Hall, Cape Town, on June 2, by the Philharmonic Society. The choir and orchestra numbered over 250. The solo vocalists were Miss Ada Forrest, Mr. Henry Clements, and Mr. Shoult. Mr. Jan Luyt conducted. Miss Ada Forrest gave a Ballad Concert on June 7, her singing being enthusiastically received.

London Concerts.

At Bechstein Hall, on June 24, Miss Laura Evans-Williams and Mr. Edward Iles jointly gave an interesting vocal recital. The chief feature of the programme was a cycle of Spring songs, by Sir Alexander Mackenzie, severally entitled 'The first rose,' 'Hope,' 'Spring's secrets,' 'Spring is not dead,' 'April weather,' 'A May song,' and 'Summer at last.' These pleasant songs, interpreted by Mr. Iles in a most artistic manner, were very favourably received. His pupil, Miss Evans-Williams, was hardly less successful in her selections, the aria 'Oh patria mia,' from Verdi's 'Aida,' being specially noticeable for the dramatic fervour which she threw into the song. Mr. Iles, no less gifted as a pianist than as a vocalist, accompanied himself and sang the whole of his difficult songs by heart in a very remarkable manner.

A recital was given at Queen's (Small) Hall on July 1 by Mr. Albert Fransella, the well-known flute-player. In a Sonata by Reinecke, a Concert-Etude of his own composition, and a Hungarian Fantasia for two flutes, in which he was joined by his son Mr. Henry Fransella, the concert-giver employed those musicianly as well as executive abilities that place him in the front rank of flautists. Mr. Charlesworth Fawcett joined Mr. Fransella in a duet for flute and clarinet composed by Mr. James Wilcocke. Songs, several of which were new, were contributed by Miss Evangeline Florence.

After their success at the recent National Eisteddfod, by which they gained third-prize in one of the best female-voice choir competitions of recent years, Mrs. Mary Layton's Ladies' Choir gave a successful concert at the Chelsea Town Hall on July 1. They sang Mendelssohn's motet 'Sursum Pastor Bonus,' Wolstenholme's 'The voyage of Sir Humphrey Gilbert,' Lassen's 'The Spanish gipsy girl,' Vaughan Williams's 'Sound sleep,' and McLean's 'The skylark.' The three last mentioned were imposed as test-pieces at the Eisteddfod.

The last of Mr. Theodore Byard's series of subscription concerts, which took place at Bechstein Hall on July 1, provided a first hearing in England for the 'Société Moderne d'Instruments à Vent.' This is a gathering of wind-instrument players of the front rank for the purpose of performing modern works written for various combinations of flute, oboe, clarinet, trumpet, horn and bassoon. The chief works performed on this occasion were a Suite Persane, by M. André Caplet, and a work entitled 'Le Bal de Béatrice d'Este,' by M. Reynaldo Hahn, written for wind instruments, harps, drums, and pianoforte. There was a marked individuality in both compositions, which took the form of a blend of modernity with Eastern colour in the first-mentioned and with antique design in the last-mentioned work. Mr. Byard contributed songs by Sibelius and M. Hahn in his usual distinguished style.

Dr. Serge Barjansky, a violoncellist who made his first appearance in England at St. James's Hall on June 28, proved to be a player of unusual ability. His tone was full and sweet, and he was able to execute with fluency and neatness passages of the greatest technical difficulty. He played Lalo's Concerto in D, but it was chiefly in Klengel's 'Caprice' that his virtuosity was revealed. Mr. Charlton Keith accompanied.

The prospectus of the fifteenth season of Promenade Concerts at Queen's Hall has been issued. Every night, except Sundays, from August 14 to October 23, the concerts will be given under the management of Mr. Robert Newman, with Mr. Henry J. Wood in his accustomed place as conductor. No fewer than forty-two novelties are announced for performance, and twenty-nine additions will be made to the repertoire of the Queen's Hall Orchestra. When to this can be added 102 soloists, vocal and instrumental, and a very large number of well-known compositions, the habitués of these concerts have a rich store of delights wherewith to satisfy their musical aspirations.

Foreign Notes.

AMSTERDAM.

The Concertgebouw concluded the season's operations with their annual performance of Bach's 'St. Matthew' Passion, which, under Mengelberg's inspiring conductorship, made a deep impression.

BERLIN.

The special summer season of grand opera at Kroll's Neues Königliche Operntheater, given under the auspices of Herr Hermann Gura, has so far proved very successful, both artistically and materially. Among the operas recently given have been 'Don Giovanni,' 'Figaro,' 'Fidelio,' 'Flying Dutchman,' 'Lohengrin,' 'Meistersinger,' and 'Tristan and Isolde.' The last named was conducted by Felix Mottl, from Munich, who strangely enough made his début as an opera conductor in Berlin on this occasion, of course with very pronounced success. Richard Strauss's operas 'Salome' and 'Elektra' were also performed, in addition to the late Hermann Zumppe's posthumous opera 'Sawitri.'

BORDEAUX.

The most important musical event of the past season has been the series of eight orchestral concerts given by the Société St. Cécile. Besides well-known classical and modern works, the following interesting novelties, or rarely-heard works, were heard at these concerts: Vincent d'Indy's 'Symphonie sur un chant montagnard,' Albéric Magnard's third Symphony, Paul Dukas's prelude to act 3 of 'Ariane et Barbe-Bleue,' César Franck's 'Les Djinns,' Debussy's Petite suite, Borodin's Dance, for choir and orchestra, from the opera 'Prince Igor,' Rimsky-Korsakoff's symphonic poem 'Scheherazade,' Leon Moreau's Suite for orchestra, Gabriel Pierné's 'Les enfants à Bethléem,' and Guy Ropartz's Suite de concert 'Les pêcheurs d'Islande,' after Pierre Loti's novel.

COLOGNE.

The annual festival opera performances took place between June 10—29, and were attended with very considerable success. The works given were 'Die Meistersinger,' under the conductorship of Arthur Nikisch, 'Marriage of Figaro,' and Hermann Goetz's 'Taming of the shrew,' both conducted by Felix Mottl, in addition to 'Fidelio,' conducted by Herr Fritz Steinbach, and Richard Strauss's latest opera 'Elektra,' under Herr Otto Lohse, the last-named performed for the first time in Cologne on this occasion.

GREIFSWALD (PRUSSIA).

A new opera, entitled 'Persepolis,' composed by Herr Zingel, musical director of the University, has been successfully produced at the Municipal theatre.

GRONINGEN.

In celebration of the fifty-ninth anniversary of the foundation of the Groningsche Hoogeschool, a special symphony concert was given on July 1. Brahms's Academic festival overture and Richard Strauss's symphonic poem 'Don Juan' were the orchestral works chosen for performance, the last-named being given for the first time in Groningen.

KARLSRUHE.

On the occasion of the fiftieth anniversary of the Badischer Frauenverein, a special gala performance was given at the Court Theatre in the presence of the Grand Duke and Duchess of Baden. The opera chosen was Mozart's 'Magic Flute,' which received an excellent performance under the baton of Herr Alfred Lorentz.

KASSEL.

For the last performance given in the old Court Theatre, Spohr's opera 'Jessonda' was selected, a very suitable choice, as Spohr was for many years conductor at this theatre. The new Court Theatre will be opened next autumn.

LISBON.

The sixth concert of the Society for Chamber Music was devoted to the works of Haydn, to commemorate the centenary of the old Papa's death.

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MANNHEIM.

A new comic opera, 'Robins Ende,' composed by a very young Berlin musician, Eduard Künneke, was produced with great success at the Court Theatre. The music reveals undoubted talent and great technical powers, is melodious, harmonically and contrapuntally interesting, and moreover it is very well scored. The work has already been secured by about half-a-dozen other leading theatres in Germany.

NAPLES.

The funeral of Signor Giuseppe Martucci was made the occasion of a national and popular demonstration to his memory. The mournful procession was of extraordinary dimensions, being about a mile long; moreover, it represented all walks of life, from the highest social and intellectual circles to the man-in-the-street.

PARIS.

On July 14, the anniversary of the establishment of the Republic in France, Dr. Camille Saint-Saëns was presented with the grand cross of the order of the Legion of Honour, in succession to the late Victorien Sardou. —At the Théâtre lyrique municipal de la gaité was produced a new one-act opera, 'Mélange,' composed by Edmond Milla. The music, in which many Provençal folk-songs are artistically introduced, is somewhat after the style of Massenet, and contains very effective dramatic soprano and baritone parts. —Fine performances of Bach's 'Actus tragicus' and 'Magnificat,' given by the Société de Bach, deserve special mention, as does the beautiful artistic singing of Madame Julia Culp in her two interesting song recitals. —The new paper *Comœdia* arranged a festival soirée in the Salle of the Trocadéro in memory of the centenary of Chopin's birth, which, by-the-way, really falls due next year. M. Alfred Bruneau gave a lecture on the Polish master, after which a poem, entitled 'La musique,' written by Dr. Saint-Saëns in memory of Chopin, was recited. The musical part of the programme was in the hands of Madame Felia Litvinne, who sang songs of Chopin in the Polish language, and Messrs. Raoul Pugno, Lucien Wurmser and Hekking. At the end of the proceedings Mlle. Paulowa and M. Koslef, from the Imperial Russian Ballet, danced to the strains of Chopin's Mazurkas.

ROSTOCK.

At the Municipal Theatre a new opera, 'Die Verheissung,' composed by Camillo Hildebrand to the text of J. Löwenstein, was produced for the first time. The music shows considerable talent and technical accomplishment, and the work obtained a friendly success.

SCHEVENINGEN.

The musical summer season at this Dutch seaside place is particularly distinguished by the yearly recurring engagement of the Berlin Philharmonic Orchestra, conducted by Dr. Kunwald. Amongst the works given this season have been one of the newly-found Violin concertos by Haydn, played by the well-known leader of the orchestra, Herr Anton Witke, and Handel's Concerto grosso in G minor, in addition to many other highly interesting classical and modern compositions.

VIENNA.

The members of the Vienna Philharmonic Orchestra have elected Herr Felix von Weingartner to the post of conductor of the concerts next season. The decision was practically unanimous, 98 out of 104 votes being in his favour.

WIESBADEN.

At one of the organ performances given by Signor Enrico Bossi, from Bologna, he introduced his interesting and beautiful Concerto in A minor (Op. 100) for organ, string orchestra, four horns, and drums. The work, excellently performed by the composer, achieved great success. —The season was concluded with two excellent choral performances —Beethoven's 'Missa solemnis,' by the Cäcilienverein, and Bach's 'Passion' according to St. Matthew, by the Bachverein. The latter work was given without cuts and with the original arrangement of the orchestra; moreover, it was given in two sections on the same day at four and eight o'clock, so as not to overtire the performers and the listeners.

WINTERTHUR.

The tenth musical festival organized by the Verein Schweizerischer Tonkünstler took place on June 26 and 27, and consisted of two chamber music concerts and one choral and orchestral concert. Among the new works heard at the chamber music concert were Sonatas for pianoforte and violin, by Emanuel Moor and Othmar Schoeck, String quartets by K. Heinrich David and Hermann Suter, and part-songs for female voices by Peter Fassbender, as well as solo songs and duets by Rudolph Ganz. At the orchestral concert the most prominent works were Joseph Lauber's ballad for baritone and orchestra, 'Die Trommel von Ziska,' a serenade (Op. 4) for orchestra by Hans Kötscher, and excerpts from the lyrical suite 'Der Winter Abend,' for full chorus, solo voices and orchestra, by Emile Jaques-Dalcroze, the latter composition proving very successful.

YSTAD (SWEDEN).

In this little town, whose population is hardly 10,000 inhabitants, a chamber music festival was given on June 17, 18 and 19, at which both the programmes and performances were of the highest standard. It was due to the efforts and enthusiasm of a local amateur, Herr Salomon Smith, a chemist and an excellent singer, that the festival took place. It was inaugurated with a specially written prologue by August Strindberg, the great Swedish poet, and thereafter followed a Beethoven programme, consisting of the String quartet in E flat (Op. 74), five 'geistliche Lieder,' the great Trio in B flat (Op. 97), and the String quintet (Op. 29). The programme on the second day was devoted exclusively to Swedish compositions, and brought forward Franz Berwald's String quartet in E flat and his Pianoforte quintet in A, as well as Ludwig Norman's Pianoforte quartet and Ballad 'Kong Hakes Död,' for baritone, male chorus and pianoforte. The third day's programme was made up exclusively of works by Brahms—the Pianoforte quintet (Op. 34), the Trio in E flat (Op. 40), the String sextet in G (Op. 36), as well as some of his most beautiful songs. The artists taking part in the festival were Messrs. Wilhelm Stenhammar, Aulin and his Quartet, Professor Franz Neruda, brother of Lady Hallé, and Salomon Smith.

'Designed on educational lines and for refining influences, and, further, to enable the best classical and modern music to be heard in Sheffield on a scale of Continental cheapness,' are the commendable considerations set forth in a circular announcing two promenade concerts to be given in that music-loving city on November 18 and December 2. The orchestra, consisting of about fifty-five players, is to be complete and to consist only of instrumentalists of tried ability and experience. The concerts, which are not promoted for the purpose of profit, except in an artistic sense, will be under the management and conductorship of Mr. J. A. Rodgers. The circular is signed by Messrs. E. Willoughby Firth, T. Walter Hall and C. D. Leng. The prices of admission range from half-a-crown to one shilling, in order that 'all classes may have the opportunity of attending.' The experiment will be watched with interest.

The Kimberley Musical Association gave two concerts in the Town Hall, Kimberley, on June 10 and 11. On the first occasion Elgar's 'Banner of St. George' was performed, the other chief features of the programme being Beethoven's 'Prometheus' Overture and Haydn's Symphony in D (No. 4). At the second concert 'Hiawatha's Wedding-feast' was the main attraction, and the programme included the Spinning Chorus from the 'Flying Dutchman,' Faning's part-song 'Moonlight,' and Meyerbeer's 'Coronation March,' Haydn's Symphony being repeated by request. The solo vocalists were Miss Ada Forrest and Mr. L. Mirwish. The orchestra was led by Herr Rybinkar, and Mr. A. H. Ashworth conducted excellent performances of the chief works named.

The publishers of 'Arethusa,' by Mr. W. H. Ibberson, reviewed in our last issue (p. 455), are Messrs. J. Wood, of Huddersfield; and the Pastoral Overture in G, for the organ, reviewed on the same page, is by Mr. William Faulkes.

Southport is to hold its triennial musical festival from October 13 to 16, the conductors being Sir Edward Elgar and Sir Hubert Parry, both of whom will conduct their own works, Mr. Landon Ronald and Dr. Henry Coward. The Hallé Orchestra has been engaged, and the duties of chorus-master will be safe in the hands of Mr. Arthur W. Speed. As at present arranged the programme will include the following works: *Messiah* (*Handel*), *L'Allegro ed il Penseroso* (*Parry*), and *The Kingdom* (*Elgar*); and, for the first time, *Ode on Time* (*Walford Davies*), *The Vision of Cleopatra* (*Haevergal Brian*), and *Choral Variations* (*Rutland Boughton*). Mr. W. H. Potts is the honorary secretary of the festival.

Miss Florence Attenborough held an interesting Musical Reception at the Holborn Restaurant on June 29, when the programme included a number of songs the words of which were in all cases written by 'Chrystabel' (Miss Attenborough). The vocalists were Miss Oswyn Jones, Mrs. G. F. Huntley, Miss Aimée Shergold, Miss Pitt-Soper, Messrs. George M. Reid and W. A. Peterkin. Part-songs were rendered by the choir of Gray's Inn Chapel, and Mr. Charles Fry recited several poems also by 'Chrystabel'—one, a piquant little Irish piece, 'Barney,' being repeated by request.

The string orchestra of the Croydon Conservatoire of Music gave a concert in the Public Hall, Croydon, on July 15. The programme included Hofmann's Serenade and a Suite by Christopher Wilson, both for string orchestra; also two movements from Grieg's 'Peer Gynt' suite and Glazounow's 'Suite Slave' (Op. 26). Miss Lettie Dibdin and Miss Hilda Down were responsible for vocal and violin solos respectively, and Mr. William H. Reed conducted.

Stanford's 'The Revenge' was performed at Askew Road Wesleyan Church, Chiswick, on June 24, under the conductorship of Mr. Eustace Pett. The programme included Sullivan's 'O gladsome Light,' Barby's 'Sweet and low,' and Elgar's 'Pomp and Circumstance' March No. 1. The solo vocalists were Miss Blodwen Thomas and Mr. Frederick Pitman. Mr. Louis Mantell assisted at the pianoforte, and Mr. Alfred C. Toone presided at the organ.

The death of Mr. P. Goodman, School Music Inspector for Ireland, on June 19, is recorded with regret. Mr. Goodman was organist of St. Francis Xavier, Dublin. He was widely known and much esteemed as Professor of Music at the Marlborough Street Training College and St. Patrick's Training College, Dublin.

All the symphonies of Beethoven, including the 'Choral,' will be performed at Munich during August and the first week in September in connection with the series of concerts referred to on p. 472 of our July issue.

Herr Hugo Becker has been appointed professor of the violoncello at the Königliche Hochschule für Musik, Berlin, in succession to the late Professor Hausmann.

Answers to Correspondents.

CASE LIBRARY.—In England there are few bass singers who can go below the low C; but in Russia there are basses of extraordinary depth who are capable of taking this note:



QUERY.—(1) Play the grace notes as indicated in the Cotta edition (Beethoven's Pianoforte sonata in D, Op. 10, No. 3, p. 3, foot-note). You may rely upon the Cotta edition in regard to the phrasing of this Sonata. (2) The phrasing of Charles Mayer's Studies, Op. 305, is purely a matter of taste, as the original edition is not marked in that particular.

YOUNG ORGANIST.—For treatises on the construction of the organ, consult the following books: A practical treatise on organ building, by F. E. Robertson (Sampson Low); Organs and tuning, by T. Elliston (Weekes); Organ construction, by J. W. Hinton (Weekes); The art of organ building, by G. A. Audsley (Vincent); see also the article 'Organ,' in the new edition of Grove's 'Dictionary of Music and Musicians.'

T.C.M.—The song 'A life on the ocean wave' was composed by Henry Russell and sung by him at least seventy years ago. In 1889 the Admiralty authorized the use of the melody as the regimental march of the Royal Marines.

M. A. T.—The tune, to 'For thee, O dear, dear country,' you are anxious to trace is most probably No. 321 in the 'St. Alban's Tune Book' (Novello). It is there set in the key of D, and in six-eight rhythm.

G. R. B.—Guilmant's Grand Chœur in D (for organ) is arranged for pianoforte solo, and can be obtained from Messrs. Novello; but Mr. Wolstenholme's Lied in G (Vincent) is not so arranged.

L. S.—You may be able to obtain the address of the poet you mention by applying to the publisher of his 'Idle Hours,' (issued in 1896), Mr. J. S. Toothill, of Bradford. That is the nearest clue we can give.

E. A. D. G.—The small notes in Dudley Buck's 'Hymn to Music,' at the words 'Now rushing and roaring,' are obviously intended to strengthen the bass, tenor, and alto parts respectively.

We are indebted to the kindness of three readers for the information that the weekly service list of St. Paul's Cathedral is published in the *City Press*.

A few questions are held over.

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THREE Extra Supplements are given with this Number:

1. Portrait of Johann Strauss: the Waltz King.
2. Anthem for Harvest: 'Give ear, O ye Heavens!' By Walter G. Alcock.
3. Competition Festival Record.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W. not later than

MONDAY, AUGUST 23,

(FIRST POST).

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

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